



CLARE COLLEGE BRIDGE, CAMBRIDGE.

Photo. H. B. Leighton.

THE ARCHITECTURE OF CAMBRIDGE.

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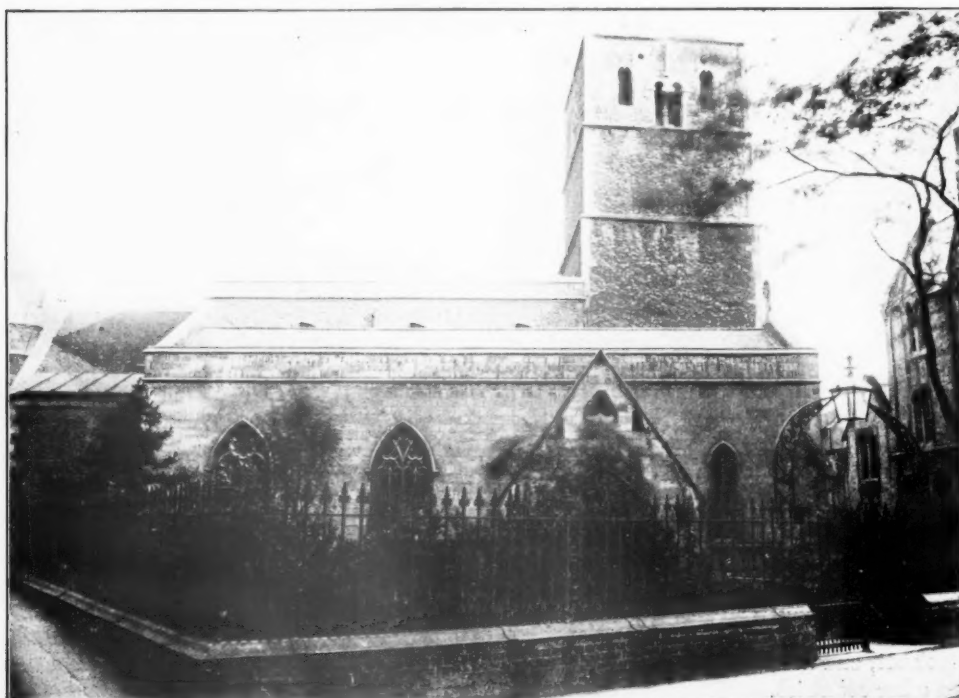
A FEW years after the beginning of the fifteenth century Brunelleschi set out for Rome with his friend Donatello, and for about four years he studied the buildings of the Romans. The influence of this visit it would be difficult to over-estimate. Since Brunelleschi's time there has been a never-ending stream of students of architecture to various sources of inspiration: at one time to the buildings of the Romans, at another to the buildings erected by the architects of the Renaissance in Italy, at yet another to the masterpieces of Greek art, and in more recent times to the cathedrals and churches of the Middle Ages in this and other countries.

At the present time much is being written, and more is being said, on the subject of architectural education, and, as in other educational matters, many widely different views are being presented. But with all these differences of opinion, nearly all, if not all, are agreed on one point—the value of the study of beautiful buildings on the spot. It is true that opinions differ as to the kind of buildings which should be studied; some would limit students to buildings of a particular period, while others advise the study of worthy buildings regardless of period—in fact, it has perhaps been left to the present-day architect to discover that after all there is beauty in buildings of a style other than that in which he designs—while others again, curiously enough, would limit the students to buildings which have not already been adequately measured. In view, then, of this widespread faith in the value of studying worthy buildings, it was thought advisable as soon as possible after the establishment of the Department of Architecture at the University of Sheffield, to arrange a summer course at some place in which beautiful buildings could be studied by means of the making of sketches

and measured drawings. The choice fell on Cambridge, and, as I hope to show, it would have been difficult to find a more suitable place.

I propose to take the buildings in chronological order as far as possible, as this method will show more clearly how completely Cambridge exhibits examples of the various phases of the development of English architecture from Saxon times to the present day. While endeavouring to give my own impressions of the buildings, I must acknowledge the valuable help I have received from the fine *Architectural History of the University* by Willis and Clarke.

From the station, a quarter of an hour's walk along Station Road, the Hills Road and Lensfield Road—passing the imposing Roman Catholic church (by Hansom, of Newcastle), at the corner—brings one into Trumpington Street, a street of some considerable width and



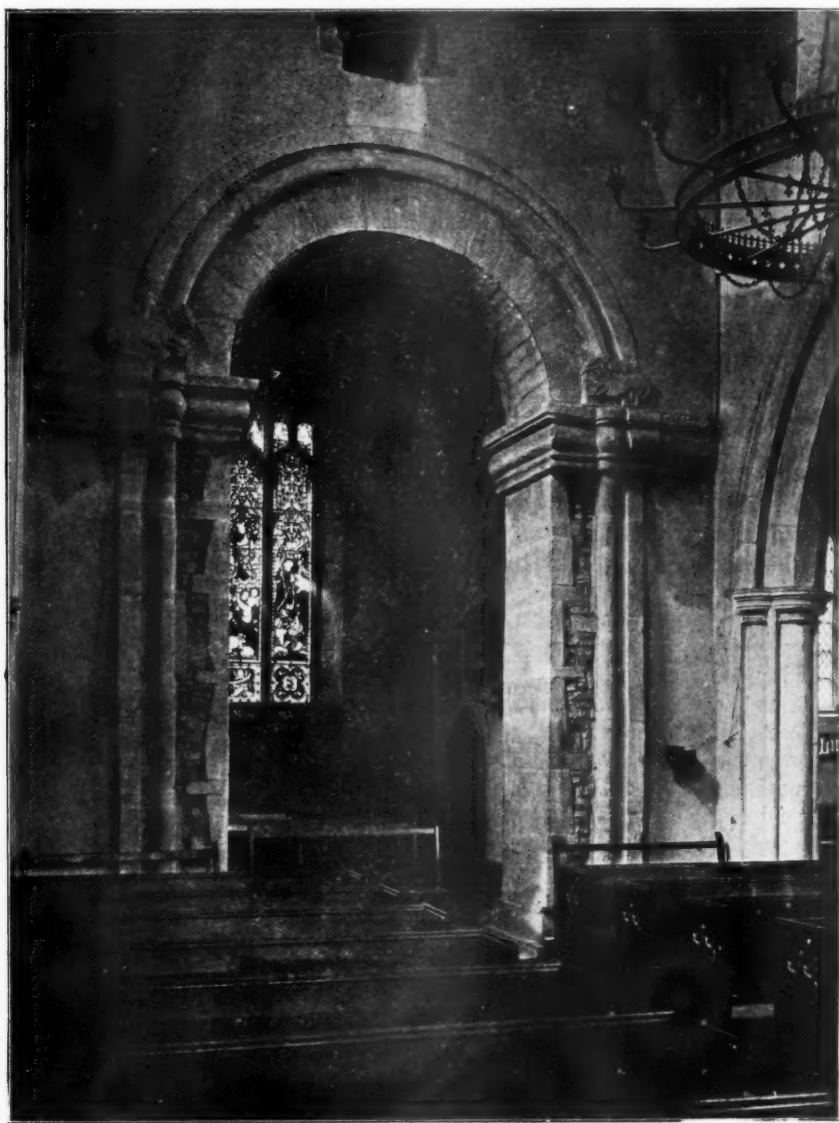
ST. BENEDICT'S, CAMBRIDGE.

Photo. H. B. Leighton.

dignity, and about which and its continuations, King's Parade, Trinity Street, and St. John's Street, are grouped most of the University buildings and some of the colleges. At its northern end St. John's Street enters Bridge Street, about which, with its continuations, are grouped other of the colleges, while many of the museums and laboratories are in Pembroke Street and Downing Street, which connect the two other thoroughfares and form with them a triangle. The colleges on the west side of Trumpington Street, King's Parade, &c., are bounded on the west by the river Cam, and the college lawns reaching down to the river, and the various bridges crossing it, form some of the most pleasing of pictures. In fact the "backs," as they are called, are perhaps the most delightful features of Cambridge, and in Oxford one regrets their absence.

To the west of the river are some of the newer colleges—Ridley Hall, Selwyn, and Newnham, while Girton lies at some distance to the north-west.

We will begin with St. Benedict's, the oldest of the Cambridge buildings. The tower, built about 1040, or perhaps earlier, has many of the usual characteristics of Saxon work. It



SAXON ARCH, ST. BENEDICT'S CHURCH, CAMBRIDGE.

Photo. G. W. Wilson.

is divided into stages by horizontal string-courses, and is reduced in width at each stage. The principal windows are of two lights divided by the customary baluster shafts, and the quoins are formed with long and short work. The only pilaster strips are those above the windows,

and there are no diagonal strips. The arch from the tower to the nave is also Saxon work. Its impost mouldings suggest a classic entablature with pulvinated frieze; coarse mouldings are carried round the arch and down the jambs, and there are some rather crude sculptures at the springing of the arch moulds. The church is connected with Corpus Christi College by a covered passage, and a chapel was built in the fifteenth century from which the members of Corpus Christi could witness the services. Most of the remainder of the church belongs to the restorations of 1853 and 1872, the latter by Sir Arthur Blomfield.

The Round Church, or Church of the Holy Sepulchre, is a good example of Norman work. It was probably built about 1130, and is perhaps the earliest of the four round churches built by the Templars. Eight massive circular piers separate its circular nave from the aisle and support a triforium and clerestory. In the original church there was probably a semi-circular eastern apse, but this was replaced by a rectangular chancel during the thirteenth century, and further alterations and additions were made in the fifteenth century. In 1841 a vigorous and well-meant, but none the less unfortunate, attempt was made by Salvin to restore the church to its Norman form.

Cambridge is not rich in Early English work, that fine work which may be said to take in mediæval art the place occupied by Greek architecture in the art of the ancient world. The chapel of Jesus College was originally part of a Benedictine nunnery. During the Perpendicular period, when Bishop Alcock converted the nunnery into a college, considerable alterations were made in the chapel, the west end being shortened and the aisles removed. Most of the Early English windows were replaced by Perpendicular ones, a story was added to the central tower, and stalls and a screen were provided. During the eighteenth century the woodwork was taken to Landbeach Church, five miles away, but it has been returned and placed in the ante-chapel. About the middle of last century Salvin was at work rebuilding the north aisle of the choir and inserting a three-light Early English window at the east end in place of the Perpendicular one. As a result of these various alterations much of the old work has disappeared, but there are still some fine Norman windows and arcading in the north transept, and an excellent series of arcaded lancets on the north side of the chancel. About seventeen years ago the doorway of the Chapter House was discovered. It is an extremely beautiful piece of early thirteenth-century work. There is a two-light opening at each side of the doorway, the arches are richly moulded and ornamented with the dog-tooth, detached shafts are used in the jambs, and the capitals are carved with characteristic foliage. In restoring this doorway the mouldings have not been worked on the new stones.

Other examples of Early English work are to be found at St. Clement's Church and the Church of St. Andrew the Less.

The most important example of Decorated work in Cambridge is Little St. Mary's Church, built about the middle of the fourteenth century. It is connected by a gallery with Peterhouse, and for nearly three hundred years was used as the college chapel. The east window, the piscina, sedilia, and the font are particularly noteworthy, and the Jacobean font cover is also of considerable interest.

St. Edward's near the Market Place, and St. Michael's, also contain fourteenth-century features, but both these churches have been considerably restored.

The finest Gothic work in Cambridge is, however, that of the Perpendicular period. The most important of the Cambridge churches is perhaps St. Mary the Great. The main building was erected during the last quarter of the fifteenth century, but the tower was not completed until the early years of the seventeenth. The present west door was designed about sixty years ago, by Sir George Gilbert Scott, to take the place of a Renaissance porch. James Gibbs added galleries to the interior in 1735, and shortly afterwards Burrough constructed in the chancel a remarkable feature, known as the "Throne," and used by the University

officers. This and a huge three-decker pulpit of about the same date were removed in the latter half of the nineteenth century, when the present seats were put in.



ROUND CHURCH, CAMBRIDGE.

Photo. G. W. Wilson.

The Church of St. Botolph and Holy Trinity Church are also examples of Perpendicular work, but they have both been restored somewhat extensively.

King's College Chapel is one of the finest examples of a complete building of the Perpendicular period. The building was commenced in 1446, and work proceeded until 1485. In

1508 building operations were resumed, and in 1515 the main building was completed. The main lines of the building are extremely simple. The plan is a simple rectangle, with projecting buttresses taking the thrust of the fan vault, the spaces between the buttresses being almost entirely occupied by the lofty five-light windows. At each corner of the rectangle there is a polygonal turret, reaching some distance above the roof and adding considerably to the verticality of the design. The doorways at the west end and near the western extremity of the south side are very similar in design, and in these doorways and elsewhere in the building can be seen examples of "interpenetration," a device more common on the Continent than in England. Typical ornaments of the period, such as the rose and portcullis, are freely used.

It is always difficult to realise the height of a building designed on such simple lines as those of King's College Chapel, and climbing a scaffold to the top is perhaps one of the best aids to appreciation. The view of Cambridge from the top of the turret almost makes one forget the climb.

The interior of the building, though extremely simple in form, is very impressive, and the detail throughout is very beautiful. The chapel is 40 feet wide, 80 feet high, and nearly 290 feet long internally. This great length is divided in the lower part by the screen, but the fan vault is continuous from end to end. In order to grasp the construction of this vault one should examine its upper surface. A great deal of the internal effect is due to the wonderful stained glass, executed in London, shortly after the completion of the main structure, by Barnard Flower, assisted by four Englishmen and two Flemings. The magnificent organ-screen and the stalls immediately behind it were constructed about 1534. It is doubtless the work of Italians, being quite different from the prevailing work of the period in England; the screen doors were made about a hundred years later, the organ case in 1688, and the stalls beyond the screen about 1675.

In the early years of the sixteenth century, the gate tower of Jesus College was constructed. It is one of the most charming of the several delightful entrances in Cambridge, and in summer the profusion of flowers growing on the wall at the left adds not a little to the beauty of the approach. The addition, early in the eighteenth century, of a third floor to the adjoining buildings has taken away from the effect of the tower, but it is still a very excellent piece of work. The mouldings are perhaps rather thin and hard, but one can hardly fail to be impressed by the excellent proportions of the parts, the judicious blending of brick and stone, the charming diaper brickwork, and perhaps most of all by the skilful handling of the ornament. The statue in the niche is modern.

At Caius College some interesting gates were built in the latter half of the sixteenth century. The student entered through the Gate of Humility, passed through that of Virtue, and finally went through the Gate of Honour to get his degree. The Gate of Humility was moved to another part of the College in 1868. It was merely a doorway formed in the wall and treated with classical pilasters and mouldings. The Gate of Virtue is a structure in which three sets of pilasters are superimposed on one side, but on the other the only pilasters are those on each side of the gate. For the time and place it is a simple and dignified attempt at Classic. The polygonal tower adjoining the gateway is rather more curious than beautiful. The Gate of Honour is a very much over-rated structure. Its four-centred arch is not quite at home amongst its classical surroundings, and the whole conception seems terribly out of scale and reminds one forcibly of the clockmaker's architectural efforts. It is possible that it looked better originally, for then it had certain pinnacles at the corners and sundials in the upper part, but I fear that the classical portico has always looked absurdly weak under the ponderous mass above. This gate has been attributed to Theodore Haveus of Cleves, but it is probable that it was worked up from designs in "pattern books."

Peterhouse, the earliest of the Cambridge colleges, still retains some parts of the Early



ANTE-CHAPEL, KING'S COLLEGE, CAMBRIDGE.

Photo. G. W. Wilson.

Gothic buildings. About 1635 the library was extended, and it forms the southern side of the front to Trumpington Street. It is a most admirable piece of work, broad, strong, and unaffected, and in its way quite one of the best things in Cambridge. The chapel, commenced in 1628 but faced with stone a few years later, forms a striking contrast to the adjoining buildings. It is an odd combination of Gothic with some of the worst features of the Renaissance. To the north of the chapel is a block built by Burrough in 1732. It is a quiet, inoffensive building, and probably owes something to the Fellows' Building at King's. The arcade to the cloister is of later date than the chapel, the original one being similar to the engaged arcade. The windows above the cloister are also of later date, the original ones being more Gothic in form and only one on each side. The alterations were carried out in 1709. In the interior of the chapel there is some Jacobean woodwork in which Classic and Gothic forms are combined, but this is as charming as the exterior is the reverse. The east window contains Flemish glass of the same date as that of the building; the other windows were glazed with German glass in 1858.

The gate tower of St. John's College, constructed about 1515, is another charming example, the red brick having weathered to a delightful shade and being relieved by diaper work, stone quoins, strings, &c. The carving above the arch contains typical ornament of the period—the marguerites being a graceful allusion to the foundress, Lady Margaret Beaufort, Countess of Richmond. The statue was erected in 1662.

The first court of St. John's was built about the same time as the tower, and the early work which remains is a pleasing specimen of Late Gothic in brick and stone. The lecture-room at the north end of the east side is modern; the south side was rebuilt by Essex in 1772. On the north side is Sir G. G. Scott's chapel, to which further reference will be made, and the west side is occupied by the hall, kitchens, &c. The interior of the hall is very interesting, the original open timber roof and panelling being particularly worthy of attention. The linen panelling on the side walls dates from 1535, but the cornice above is modern. The fine panelling on the end wall was moved back when the hall was extended by Sir G. G. Scott.

Passing through the screens one reaches the second court, a charming design of about 1600 in brick and stone. The oriels, one on the north and one on the south, are typical of the period, the new influence being noticeable in the strapwork above the cornice, the carved panels and the brackets; the windows, however, retain the pointed-arch form. Just to the right as one enters this court there is a doorway of later date than the surrounding work, fitting tight up into a corner. It is designed in a strong, vigorous manner, and so weakens the appearance of the corner as little as possible.

The library, on the north side of the third court of John's, was constructed about 1624, this date appearing on the oriel overlooking the river; but the building retains many Gothic characteristics, such as tracery, and is an interesting example of the strength of the old tradition. The fittings are good examples of Jacobean work, and, unlike earlier library fittings, are connected up to the wall panelling. On the exterior, Classic influence may be seen in the detail and the strongly marked horizontal lines. The remainder of this court on the west and south was built about 1671, this date being worked on one of the western gables. In this work Classic influence is naturally more strongly marked, the details being more Classic and horizontal lines more pronounced. The only Gothic touches are the mullioned windows and the battlements, the latter being copied from the library. The arcade in this court, in which the value of the shadow should be noted, resembles the work of Wren and has been ascribed to his pupil, Hawksmoor.

The Kitchen Bridge and Gate piers were erected about 1700 by Robert Grumbold the mason. The bridge is treated in a simple, yet strong and dignified, manner. Square balusters are used, but are not set diagonally as in some Cambridge buildings.

The first court of Christ's, with the gate tower, which is somewhat similar to that of

John's, was built early in the sixteenth century. Unfortunately it was built of a weak material, and as a result, in common with other Cambridge buildings, had to be faced with stone, or "ashlared." Parts of this were done about 1715, and other parts, by Essex, about 1760. In carrying out this "ashlaring" the general lines of the old work were preserved, but new detail was often introduced. In this case the old mullioned and arched windows were replaced by rectangular openings surrounded by classical architraves.

The Fellows' Building at Christ's, erected about 1640, is attributed to Inigo Jones, but it is very unlikely that Jones had anything to do with it. It is, however, of great interest, as it shows another stage in the slow development towards the full Renaissance. Here the orders are only used as pilasters at the angles and to the archways; the mullioned windows



BRIDGE OF SIGHS, ST. JOHN'S COLLEGE, CAMBRIDGE.

Photo. H. B. Leighton.

are surmounted by entablatures, and in the ground-floor windows keystones and rustication are introduced. The massive angles give strength to the building, and charm is imparted by the balustrade, with its square balusters set diagonally, and the semi-circular break in the parapet over each pier—a feature probably derived from the earlier work at John's. Unfortunately the proportions of the openings are too squat, particularly in the case of the central features.

The Pepysian Library at Magdalene College was commenced about 1680 as a range of chambers. In 1703 Pepys bequeathed his library to be placed in the new building, and when the books arrived in 1724 an inscription was carved on the façade and some ornament added to the spandrels and other features. This building is some forty years later than the Fellows' Building at Christ's, but it shows little advance on the earlier building. The arcade, of course, adds greatly to its appearance, but the treatment of the window heads on the first floor, the manner in which the orders are used, and the extremely slight projection of the wings, are distinctly weak points in the design.

The eastern and southern ranges of Clare College were built about 1640. The work is simple and good, but the gate tower, with its lack of connection with its surroundings, its Gothic niches, its fan vault, its prismatic rustication, and its general air of restlessness, is rather unfortunate. The windows of these ranges originally had pointed heads, and the original battlement was replaced by a parapet in 1762.

Think of Italy in 1640! The High Renaissance was then a thing of the past, and Palladio had been dead sixty years! Even in London, Inigo Jones's Banqueting House in Whitehall had been built eighteen years! And here in Cambridge they were building with battlements and pointed windows!

The front of the southern part, facing King's, is excellent in many ways, but perhaps a trifle hard and monotonous.

Clare Bridge, perhaps the most beautiful of the Cambridge bridges, was constructed at the same time, Thomas Grumbold being paid three shillings for a "draught" of it. The arches are not so strong in appearance as those of John's, and as a matter of fact the central span has sagged. The piers are distinctly good; and here again we have the square baluster set diagonally; the carved panels are, unfortunately, decaying badly. The south part of the western range was commenced in 1640, but its west front, not built until 1671, shows a striking advance on the earlier buildings, for here an order is used systematically in flat pilasters extending through two stories. The windows, originally casements with mullions and transoms, were altered to sashes in 1715, and in 1815 the levels of some of the sills were altered. The north half of this range was built about 1710, and was designed for the sash window. The chimney stacks at Clare are particularly worthy of attention. The eastern gate piers at Clare, of massive rusticated masonry crowned with rich urns, were built in 1673, and the gates were added in 1714. The western piers and gates, of about the same date, are remarkably fine. The piers are excellent in proportion, and their detail is charming.

Of St. Catherine's College the greater part was built about 1676, though a small part at the northern end of the west block was erected about forty years earlier. The architect is unknown, but payments were made to Mr. Elder, surveyor (of London), and to R. Grumbold. The eastern front of the west block is in some ways reminiscent of Clare College. Here, however, the mullions and transoms are retained, and the work to a considerable extent is in brick. The central feature, interesting in itself, is not sufficiently connected up to the adjoining work. The chapel at the end of the north block, designed by R. Grumbold and consecrated in 1704, presents some interesting features, particularly the doorway with the window over. The corresponding building, practically a copy of the chapel, at the end of the south block was finished by Essex in 1757. The hall was turned into a Gothic structure in 1868 by Fawcett. The gate piers are not so satisfactory as those at Clare, the mass above the entablature being too heavy for the delicate work below. They are, perhaps, the work of R. Grumbold, but this is somewhat doubtful.

The gate tower of Trinity College was erected between 1518 and 1535, the statue being added in 1615. It is of brick and stone, but differs from the other example in having a large and small archway side by side to the east, but on the west side there is only a single large opening. Unfortunately the scale of the gate tower is to a great extent destroyed by the large sheets of glass in the windows.

The Great Court into which this gateway opens is one of the largest and most beautiful of all courts. King Edward's Gate was rebuilt in 1601 in its present position, adjoining the chapel. It is crowned with an interesting feature of oak and lead. The chapel, a somewhat dull example of Late Gothic, was commenced in 1555 and finished 1567. The porch was added by Sir A. Blomfield in 1872. The interior is chiefly interesting because of its magnificent woodwork, constructed in the first half of the eighteenth century. The baldachino and the organ-screen are particularly noteworthy.

The fountain near the centre of the Great Court was designed by Ralph Symons, and is one of the most delightful of its kind. Finished in 1602, it exhibits many of the characteristics of English Early Renaissance. It was rebuilt, with but few alterations, in 1716.

The hall, finished in 1605, has the usual arrangement of the screens and the bay window at the end. The porch is a pleasing example of Early Renaissance work, and the cupola is another fine feature. The somewhat dull Classic building to the south of the hall was erected



CLARE COLLEGE, CAMBRIDGE.

(From Belcher and Macartney's *Later Renaissance in England*. By permission of Mr. Batsford, the Publisher.)

about 1775 by Essex. The interior of the Hall, with its hammer-beam roof showing signs of Classic influence, and its typical panelling, is particularly interesting.

Passing through the screens one reaches Nevile's Court, the eastern half of which was finished before 1612. The court was extended about 1680, and in 1756 Essex removed the pilasters and substituted a balustrade for the gables, tending, as usual, to replace charm by dullness. The terrace at the east side with its niches, &c., was erected about 1680. Robert Grumbold may possibly have been the architect.

At Pembroke College, the entrance gate and the Trumpington Street front were

"ashlared" in 1712, and though the general lines of the gateway with the two oriels above are very pleasing, the work is somewhat hard and unsympathetic.

The new chapel at Pembroke, erected about 1664, was the first building in Cambridge of the fully developed Renaissance. It was designed by Wren, and built at the cost of his uncle, Dr. Matthew Wren. The building is of brick with a stone front to Trumpington Street and stone dressings on the other façades. It is simple and dignified, and free from the quaint conceits of the Early Renaissance. In 1880 it was lengthened, in a very satisfactory manner, by Mr. G. G. Scott. In carrying out this addition, Scott did not merely erect another bay of Wren's work, for while his work harmonises with Wren's it has distinct individuality. The oak organ-screen, in which the Corinthian order is used, and the panelling in the interior are particularly good, the work being that of local craftsmen.

After the erection of Wren's chapel the old chapel was fitted as a library. Its fine ceiling of plaster and the interesting oak book-cases were constructed in 1690.

After completing Pembroke Chapel, Wren was called in to design the chapel and cloister of Emmanuel. These were built between 1668 and 1677, and the general scheme—though not the architectural features—reminds one of Peterhouse. The squatness of the windows, and the clock turret breaking through the pediment, are the least satisfactory features of this design. The original south wing at Emmanuel by Symons—the architect of so much delightful work in Cambridge—was unfortunately rebuilt in 1719, and the new wing is only a dull piece of work.

The Library of Trinity College, built from Wren's designs at the west end of Nevile's Court between the years 1676 and 1695, is perhaps on the whole the finest building in Cambridge. We have seen a number of the Cambridge buildings, and have perhaps been impressed by their charm and picturesqueness, and as one wanders through the Great Court of Trinity such impressions are more firmly fixed in one's mind. But pass through the screens of the hall and into Nevile's Court, and one sees immediately in front a building whose appeal is not that of picturesqueness, but of dignity.

Wren's problem was by no means a simple one, but he managed it in a masterly manner. To accommodate the books in the library the sills of the first floor windows had to be high above the floor, and this floor, to fit in with that of the adjoining chambers, had to be comparatively low. Wren's solution of the problem involved the filling in of the arches of the arcade, and this he did with the aid of flat arches. A similar problem occurred at Hampton Court, where Wren used a flat segment below the main arch, but the flat arch is more satisfactory as it avoids the conflicting curves of the other treatment.

Of this front, Wren writes, in explaining his design, in language as dignified and forceful as his architecture:

"I chose a double order rather than a single, because a single order must either have been mutilated in its members or have been very expensive, and if performed would not have agreed with the lowness of the porches, which would have been too darke and the solids too grosse for the openings. I have given the appearance of arches as the Order required fair and lofty: but I have layd the floor of the Library upon the impostes, which answer to the pillars in the cloister and the levells of the old floores, and have filled the Arches with relieues of stone, of which I have seen the effect abroad in good building, and I assure you where porches are low with flat ceilings is infinitely more gracefull then low arches would be and is much more open and pleasant, nor need the mason feare the performance because the Arch discharges the weight, and I shall direct him in a firme manner of executing the designe—I have giuen noe other Frontispeece to the middle then Statues according to auncient example, because in this case I find anything else impertinent—This may be don if you please, you may make the three middle Arches with 3-quarter columnes and the rest with pilasters of a third of their Diameter, which will save some charge in stone, but it is best as it is designed."

The four statues referred to were designed by Gabriel Cibber, father of the well-known actor-manager, Colley Cibber.

The front to the river is designed, as Wren says, "after a plainer manner," but it is very pleasing, and the three iron gates, which with the iron rails in the staircase were wrought by "Mr. Partridge, the London Smith," at a cost of £400, while being rather unusual are very



TRINITY COLLEGE LIBRARY, CAMBRIDGE.

(From Belcher and Macartney's *Later Renaissance in England*. By permission of Mr. Batsford, the Publisher.)

satisfactory, particularly as regards the concentration of the ornament. Wren's design shows a semi-circular pediment over the central portico, but this was not carried out.

The effect of this building is considerably enhanced by the colour of the stone, which varies from yellow to pink, and which, particularly in the sun, looks delightful.

The interior of the Library is particularly simple, dignified, and above all things suitable to its purpose. It is divided into bays by cases at right angles to the wall.

The iron piers and gates to the Backs of Trinity are fine examples. The date of their construction is not known, but they were given to the College in 1733.

The plan of the Fellows' Building at King's College (commenced in 1724 by James Gibbs) is a simple rectangle of great length with a slightly projecting central feature crowned with a pediment. In the centre of the length an archway, reaching up through two stories, is cut through the building, and this archway is treated on each side of the building with a Doric portico—the only use of the orders in the building. Unfortunately the portico is too large to be in scale with the other features, but apart from this there is much to admire in the



THE FELLOWS' BUILDING AND CHAPEL, KING'S COLLEGE, CAMBRIDGE.

Photo. H. B. Leighton.

structure. Strength is given to the lower story by rustication, and, particularly on the river front, the massing of the voids and solids is good, though the angles might be stronger with advantage. The fine crowning cornice and the concentration of the ornament on the central block are also worthy of attention. In the view from the river one can contrast the strong vertical lines of the Chapel with the horizontal ones of the Fellows' Building. The eastern front is made more interesting by the four doorways, but unfortunately the inclusion of these features causes an increase in the number of voids and the spacing is not so good as in the river front. This block was to have formed one side of a quadrangle not connected at the corners, and of which another side was already occupied by the Chapel, but the other blocks were not constructed. Hawksmoor had prepared a scheme in 1713, but this was abandoned and Gibbs was appointed.

The Senate House, built between the years 1722 and 1730, was originally intended to form one of three sides of a court, but this scheme was never carried out, apparently because

of a difference of opinion as to whether the sides were to be connected at the angles or not. Burrough was consulted about the work, but there is little doubt that Gibbs was responsible for the design.

The Senate House is a stately piece of work in which use is made of the Corinthian order extending through the two stories. Pilasters are used except under the pediments on the south and east fronts, where projection is obtained by using three-quarter columns. The columns, but not the pilasters, are fluted, and the angles of the building are strengthened by the use of coupled pilasters. The windows extend round three sides of the building, the west end being blank: in the upper story they have semicircular heads, but on the ground floor square heads, with triangular and segmental pediments alternately. The only ornament is to be found in the capitals, the entablature, the main pediments, and in the entablature over the



THE SENATE HOUSE, CAMBRIDGE.

Photo. H. B. Leighton

doors. Perhaps more emphasis might have been given to the doors with advantage. The interior is as good as the exterior, the oak screen and gallery being particularly noteworthy. The ceiling and other plaster work are by the Italian artists employed by Gibbs on the Radcliffe at Oxford. There is an unfortunate lack of connection between the lines of the ceiling and the wall.

The main block of the University Library is a Gothic structure, at one time forming the Schools, and until 1730 the northern wing was the Senate House. Between the years 1754 and 1761 Stephen Wright erected the eastern room and extended his façade across the eastern end of the northern and southern wings. This façade, consisting of a boldly projecting central block and two wings, is quite one of the finest examples of the Later Renaissance in England. The angles, throughout, particularly those at the extremities of the façade, are strong, and the quoins and arches of the lower story are boldly rusticated. The centre of the block is well marked by the three-light window on the first floor and the bold keystones. The building is crowned by a simple but bold cornice with balustrade and urns above, while below the

cornice there is a fine band of ornament forming a delightful frieze, the only ornament on the front. The open arcade in the lower story of the central block, with its dark shadows in the openings, adds considerably to the effect.

The timber bridge at the back of Queens' College was built about the middle of the eighteenth century by Essex's father from the designs of a Mr. Etheridge. The western façade of Queens' to the river is a charming piece of simple brick and stone work of early date not improved by the work at the south end by Essex.

Trinity Bridge, a particularly simple example in three spans, was built by Essex about 1764. As is the case with most of the work by Essex, one finds difficulty in getting enthusiastic about it, though its surroundings are most charming.

The front of Emmanuel College, erected about 1772, was also designed by Essex, who unfortunately did not restrict himself to the erection of new buildings, but, as we have seen, took a leading part in the process of robbing earlier buildings of their charm.

In 1771 Essex was selected as the architect for a new College—Downing. It is not clear whether he sent in a design or not, but in 1784 Mr. James Wyatt is spoken of as the architect, and it is stated that the King asked that the building should not be Gothic. Wyatt prepared two designs, which were criticised in 1804. Other designs were submitted by William Wilkins and other architects, and Wilkins' designs were ultimately approved in 1806 by a committee of architects including George Dance, Junr.

Wilkins, who was a Cambridge student, spent the first four years of the nineteenth century in travel and study in Italy, Greece, and Asia Minor. On his return he prepared a design in the Greek manner for Downing. The complete scheme was in the form of a quadrangle, but only the eastern and western sides were erected between the years 1807 and 1811, when work was stopped, to be resumed on the same ranges in 1873 by E. M. Barry. This was Wilkins' first work, and was also one of the earliest examples in Cambridge of the Greek revival, that revival which was then playing such an important part in the development of architecture in England. Wilkins is better known as the architect of the National Gallery and of London University College, but unfortunately he did not confine himself to Classic work.

Professor C. R. Cockerell was the architect for the annexe on the north side of the University Library, which was practically completed by 1840. Had it not been for the shortness of funds the older buildings would have been demolished at this time to make way for new ones. A condition of the appointment was that the design was to be Greek, but like much of Cockerell's work this building is Greek not in the sense of being a copy of a Greek building, but in having the refinement and delicacy of detail of Greek work.

The last building of the Greek revival to which reference will be made is the Fitzwilliam Museum, designed by Basevi and commenced in 1837. Basevi died in 1845, after a fall in Ely Cathedral, and the work was carried on by Cockerell until 1847, when lack of funds led to suspension of the work. In 1875 E. M. Barry completed the building, by finishing the entrance hall, which, with its profusion of coloured marbles, is perhaps the least satisfactory part of the structure. This is the first building connected with the University which one sees on entering Cambridge by Trumpington Street, and its dignified façade is worthy of this honourable position. It is unfortunate that side entrances were formed to the portico, as they weaken the angles on the flanks. Another slight defect is the apparent lack of support at the wall end of the ceiling beams in the portico, a point which was treated better in Basevi's original design.

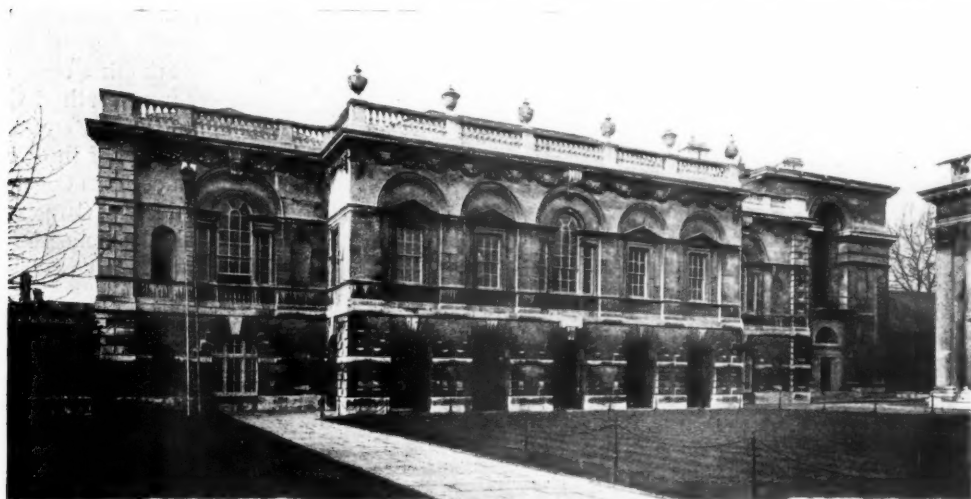
Contemporaneously with this Greek revival work, buildings were being erected in Cambridge in the Revived Gothic manner. At first these were very lifeless and unsympathetic, but after the middle of the nineteenth century the buildings became more vigorous and interesting.

In 1821 Jeffry Wyatt, afterwards Sir Jeffry Wyattville, was called upon to remodel Sidney Sussex in the Gothic style, and in so doing he practically removed all the delightful work erected by Ralph Symons at the close of the sixteenth century.

At Trinity College Wilkins was at work in 1823-5 on the New or King's Court. To the Classic work by Wilkins reference has already been made. His Gothic work makes one regret that he did not keep to Classic.

The main court of Corpus Christi and the façade to King's Parade were also carried out by Wilkins about the same time. This was a fine opportunity, as the court is large and the buildings included the Library and Chapel, but it is all dull and the detail hard and trifling.

At King's College the entrance gate and screen and the buildings on the south, carried out between the years 1824 and 1828, form another of Wilkins' Gothic efforts. It was the intention at the time to Gothicise Gibbs' building, but fortunately this was spared. Adding Gothic work to a College which already possessed King's Chapel was no easy task, and it cannot be



THE UNIVERSITY LIBRARY, CAMBRIDGE.

Photo Hills & Saunders.

said that Wilkins rose to the occasion, as his buildings at King's are as hard and unsympathetic as his other Gothic attempts.

Wilkins also designed King's Bridge, the simplest of the Cambridge bridges, being in one span of fifty-five feet. It was intended originally to be opposite the centre of the Fellows' Building, and it may have been started there, but it was finally erected in 1819 opposite the south end.

Between 1826 and 1830 a new block of Gothic buildings was added to John's on the western side of the river. Of this work, Mr. Hutchinson's bridge is the most pleasing, having a certain picturesque charm, the main buildings, by Rickman, being unsatisfactory, except when seen at a very considerable distance.

The University Press or the Pitt Press, built in 1831 from the designs of Mr. Blore, compares favourably with the Gothic work of better-known men previously mentioned.

Reference has already been made to Salvin's restorations at the Round Church and the Chapel of Jesus College. Between the years 1840 and 1863 he was responsible for a good deal of Gothic work in Cambridge, both in restoration and in new buildings. He restored the

Master's Lodge at Trinity, built the Hall and Library at Caius, a new front to Trinity Hall, the new front to the north of the gateway at Trinity College, and Whewell's Courts, Trinity. In 1863 his last work—the new Museums for Natural Science—was commenced.

To Sir George Gilbert Scott's restorations at St. Mary the Great and Little St. Mary's reference has already been made. He also built the south side of the West Court of the University Library. In 1870 he designed Chetwynd Court—an addition to and closely following the designs of Wilkins' buildings at King's—and restored the Hall and Combination Room at Peterhouse, the fine stained glass here being by Morris and Burne-Jones.

Sir G. G. Scott's principal work in Cambridge is, however, the Chapel of St. John's College, built in the geometrical style in 1862-9. At the same time he lengthened the Hall towards the north. At the west end of the Chapel there is a spacious stone-vaulted ante-chapel on the lines common in Oxford. The body of the Chapel is vaulted in oak in one span of thirty-four feet, and the east end is in the form of an apse. It was Scott's original intention to place a flèche over the ante-chapel, but it was subsequently decided to build a tower. Internally various coloured marbles are used for the shafts and other features, and externally the shafts are of red Mansfield, which has, unfortunately, crumbled badly.

Between the years 1868 and 1870 Alfred Waterhouse practically rebuilt the first court at Caius and added an apse to the Chapel. At Pembroke he built the street front south of the Chapel in 1870, and between 1873 and 1875 the Master's Lodge, the Hall, Library, and the Clock Tower at Pembroke; at about the same date he rebuilt the eastern block of the New Court at Trinity Hall, and in 1870 he completed the New Court, to the north of Jesus College, by building its northern range, the range to the east of the College being by Messrs. Carpenter and Ingelow. The first part of the buildings of Girton, the first of the Cambridge Colleges for Women, was occupied in 1873. This was designed by Waterhouse, who made extensions to this College as required.

In 1865 All Saints' Church, opposite the entrance to Jesus College, was built from Mr. Bodley's designs. It is noteworthy for its fine spire and for the glass of the east window by Morris. Mr. Bodley worked on the restoration of Christ's College and Queens' College, and in 1891 he built the new Chapel at the latter; but his best work in Cambridge is undoubtedly his River Court at King's. In some of the above work Mr. Bodley was assisted by his partner, Mr. Garner.

Selwyn College, founded with the object of providing University education at a reasonable cost, was opened in 1882, and its Chapel, built of brick and stone in the Late Gothic style, was consecrated in 1895. This work was designed by Sir Arthur Blomfield, who, besides being responsible for a good deal of restoration work in Cambridge, also designed the porch of Trinity Chapel (1872) and two ranges of Chambers for Trinity (1878).

Towards the end of the nineteenth century, interest in Revived Gothic was rapidly decreasing, and architects were turning for their inspiration to a later phase in the development of architecture.

Mr. G. G. Scott—who restored the east end of St. Mary the Less, designed the addition to Pembroke Chapel, to which reference has already been made, and rebuilt the hall at Christ's—is best known in Cambridge for his new Court at Pembroke (1883). The staircase pavilions in this fine piece of work give variety and charm to the design, and, though the windows are necessarily at different levels from the adjoining ones, yet these pavilions are well tied to their surroundings. Mr. G. G. Scott also designed the laboratory on the opposite side of Pembroke Street.

J. L. Pearson, who restored and added to the western façade of the University Library in 1890, also designed, about the same time, the new Court at Sidney Sussex College, which cannot, however, rank as one of his best achievements.

Newnham College, the second College erected for women in Cambridge, is an interesting and picturesque group of brick buildings, commenced in 1875 from designs by Basil Champneys, and gradually extended. An interesting feature is the fine gate, presented by students as a memorial to the first Principal, Miss Clough.

In 1876 a limited competition for the Divinity Schools was won by Mr. Champneys. The conditions stated that the building was to be in the style of the sixteenth century and that the materials were to be red brick and stone. In 1883 Mr. Champneys designed the Archæological Museum, but this building is now much too small for its purpose, and new buildings are being erected. The Latham Building at Trinity Hall, a pleasing example of the Collegiate type in red brick and stone, was erected in 1892 from designs by Messrs. Grayson and Ould, who have recently carried out additions at Selwyn.



THE FITZWILLIAM MUSEUM, CAMBRIDGE.

Photo, H. B. Leighton

There are in Cambridge several excellent examples of the work of the present century. These buildings are principally in Downing Street, on the south side of which a fine range, including the Museum of Geology, the Law School and the Law Library, has recently been erected from the designs of Mr. T. G. Jackson, and the foundation-stone of the Archæological Museum has recently been laid. Mr. T. G. Jackson is better known for his work in Oxford, but his work in Cambridge is quite equal to that in the other town.

At the back of this block by Mr. Jackson there is the Botanical School, a somewhat plain but well-proportioned building designed by Mr. W. C. Marshall. It is of a reddish-brown brick with stone dressings, and its length is relieved by a central projection treated with the Ionic order and crowned with a segmental pediment.

On the opposite side of Downing Street is the Medical School, with the Humphrey Medical Museum by Mr. Prior, an interesting building, but one not quite so much in sympathy with traditional Cambridge work as others to which reference has been made. One feels, too, that distinction could have been given to the Museum at the angle without treating it quite so irregularly.



THE SQUIRE LAW LIBRARY, CAMBRIDGE.
(T. G. Jackson, R.A., Architect.)



SCHOOL OF AGRICULTURE, CAMBRIDGE UNIVERSITY.
(Arnold Mitchell, Architect.)

Behind the School of Botany is the School of Agriculture, which was opened last June. It is somewhat similar in its general lines to the School of Botany, but Mr. Arnold Mitchell has designed it with rather more vigour and originality.

At Magdalene College a new range of buildings, facing the river, and including lecture-



Photo. E. Dockree.

ST. MICHAEL'S COURT, CAIUS COLLEGE, CAMBRIDGE.
(Sir Aston Webb, C.B., R.A., and E. Ingress Bell, Architects.)

rooms, kitchens and sets of rooms, has just been completed from the designs of Sir Aston Webb and Mr. Ingress Bell. It is an admirable example of quiet, dignified work, built with thin bricks and stone dressings, and a tiled roof. The same architects are also responsible for the interesting additional sets of rooms for Caius College, built on an awkward site in Trinity Street, and for recent additions to King's College.

Some further additions to Pembroke College have just been completed. Additional accommodation was required, and at the same time means of access for the occupants of Scott's building to the old buildings on the other side of the Master's Lodge had to be provided without blocking the approach from Pembroke Street to the Lodge. Mr. Caröe solved this difficult problem skilfully, constructing a bridge of five arches carrying a footway. Thus practical needs have created what is practically a new feature in College architecture.

In this Paper an attempt has been made to trace the development of English architecture as exemplified by Cambridge buildings. We have seen some few examples of Gothic, cul-



PEMBROKE COLLEGE, CAMBRIDGE: NEW BUILDINGS.
(W. D. Caröe, Architect.)

Photo. Hills & Saunders.

minating in the wonderful Chapel of King's; we have witnessed the struggles of the Early Renaissance, and we have seen some of the finest examples of the perfected Renaissance; we have regretted much of the destructive work of the eighteenth century, and some of the constructive efforts of the nineteenth; we have doubtless admired a good deal of the work of men who have only recently passed away, and in the work of those who are still with us I hope we have seen something which makes us feel that architecture is a living force. To be called upon to add to the magnificent architectural treasures of Cambridge is one of the greatest responsibilities and one of the greatest honours which can fall to the lot of an architect, and in the work of the last few years we must feel, I think, that the architects have realised this responsibility and have designed buildings worthy of their surroundings.

BYZANTINE RESEARCH.

The Church of the Nativity at Bethlehem. By W. Harvey, W. C. Lethaby, O. M. Dalton, H. A. A. Cruso, and A. E. Headlam, illustrated by drawings and photos by W. Harvey and others. Edited by R. Weir Schultz, and published by B. T. Batsford on behalf of The Byzantine Research Fund. Price 30s. net.

At last this most historic church has been made the subject of close investigation by a happy combination of experts. The Byzantine Research Fund is to be congratulated upon its choice of a building marking the advent of possibility in the presentation of a latent building nature which, from lack of national opportunity, had hitherto revealed itself chiefly in the mishandling of Hellenistic forms. By the imposition of an exotic classic dogma, a desire for architectural greatness had been kept alive, and in the adaptation of the classic style, native individualism constantly appears. The chief constructive characteristics of this individualism were plain wall surfaces and flat roofs with parapets (as demanded by the Jewish law), while the spirit of enrichment was expressed in close, flat-growing ornament. Such was the native building nature of Palestine as against the more fashionable classic treatment of column and lintel, with sloping roof and projecting eaves, enriched by a bold type of ornament which in Roman times was inclined to overstep the limit of stone carving propriety.

Mr. Harvey has written Chapter I, "A Particular Description of the Church," which gives, lucidly, the results of his thorough examination of the whole structure. His most valuable conclusion is that "the whole church was designed at once and that, with the possible exception of the narthex, it is Constantinian." This conclusion ousts the theory of a later restoration by Justinian, the arguments for and against which are exhibited in the following chapter. The unusual cohesion of structure and detail is evidence of an independent work, freed from the temptation to utilise fragments from earlier buildings. Mr. Harvey writes that "the plan of the church is symmetrical and regularly set out to a degree very unusual in Byzantine buildings, the shafts in the nave colonnades being placed at approximately equal spans, and, like all the free standing shafts in the building, they are of equal girth and height. The capitals of the columns do not differ greatly from the Roman model, except that the acanthus leaves have fairly sharp serrations and that a cross upon a projected semicircular boss replaces the usual rosette in the centre of the abacus." The extent to which the carving of the capitals differs from the Roman model is greater than is here indicated, as the following chapter shows (pp. 23-24). Although, in the main, the motif is the same, the treatment shows a desire for something more in accord with existing tradition.

Chapter II, "A General Historical and Descrip-

tive Account," by W. R. Lethaby, quotes the testimony of early writers "that the existing Church of the Nativity was that erected by Constantine between A.D. 327 and 333." He illustrates a similar triapsidal treatment in the Church of Paulinus, c. 400 A.D., and in the white monastery of Sohag, Egypt, fifth century, quoting Strzygowski's statement that "the type was raised by Constantine to canonical importance, and the church which created it stands at Bethlehem."

In dealing with the tradition that Justinian rebuilt the church, which seems to have hitherto misled those whose examination had been less penetrating than that of Mr. Harvey, the author writes: "The view that Justinian rebuilt the church is based on a story given in the Arabic chronicles of Eutychius, written in the tenth century; it includes matter which is obviously legendary, such as the Emperor's execution of the architect, a story which is repeated by him of the architect of the Convent of St. Catherine on Mount Sinai." The carved crosses occurring on the abaci of the capitals served to support this tradition, as it was contended that the use of the cross did not go back to early Christian times. Recent research, however, shows that "the difficulty as to the use of the cross has disappeared, as within the last few years many early examples have been found. For instance, Constantine's Cup at the British Museum, which is earlier than the year 327, has a portrait of Christ with a cruciform nimbus, and a sarcophagus relief at Berlin, which is probably still earlier, has a similar nimbus to a figure of Christ. Mr. Crosby Butler has described several fourth-century buildings in Syria on which the cross appears." "That the cross was in general use in Asia Minor in the third century has been shown by Sir Wm. Ramsay."

Against the argument in favour of a Justinian restoration of the church based upon the later introduction of the steps to the cave, Professor Lethaby brings authority to prove that the cave was originally entered from the passage to the north. The argument need never have been set in favour of the Justinian theory, as an examination of the plan of the cave shows how adaptable it is to the introduction of double entrances at any time in the history of the church. Indeed, the innumerable cave dwellings and cisterns which honeycombed every inhabited area of Palestine, would have made it, on occasion, a matter of surprise if, within such a site, several openings did not occur, readily suggesting the existing arrangement. The analogy drawn from the similarity of the plans of Romanesque crypts does not appear to be of much account.

The author refers to the early use of the cruciform plan, and among other examples, cites the Church of Jacob's Well at Shechem, delineated by Arculph as a "perfect equal-armed cross." There is room for doubt as to whether this plan was

that of the church, which, possibly, might have been destroyed by Chosroes before Arculph's visit, and there is some reason for the suggestion that the plan was taken from the crypt, the form of which is nearly enough "equal-armed" to be so mistaken. No supporting evidence has been found in the church over. Arculph makes no mention of the entrance to the crypt, which has two entrances, one on either hand, as at Bethlehem. To the second-hand nature of the Arculph record may be attributed some of the difficulty of comparison.

Constantine's attachment to the triapsidal arrangement is seen in the Anastasis at Jerusalem. It is curious that the cruciform treatment does not appear to have been popular in the early churches in Palestine. Eudocia's churches, fifth century, ignore the precedent. This may still further support the author's claim for a Roman origin to the triapsidal plan.

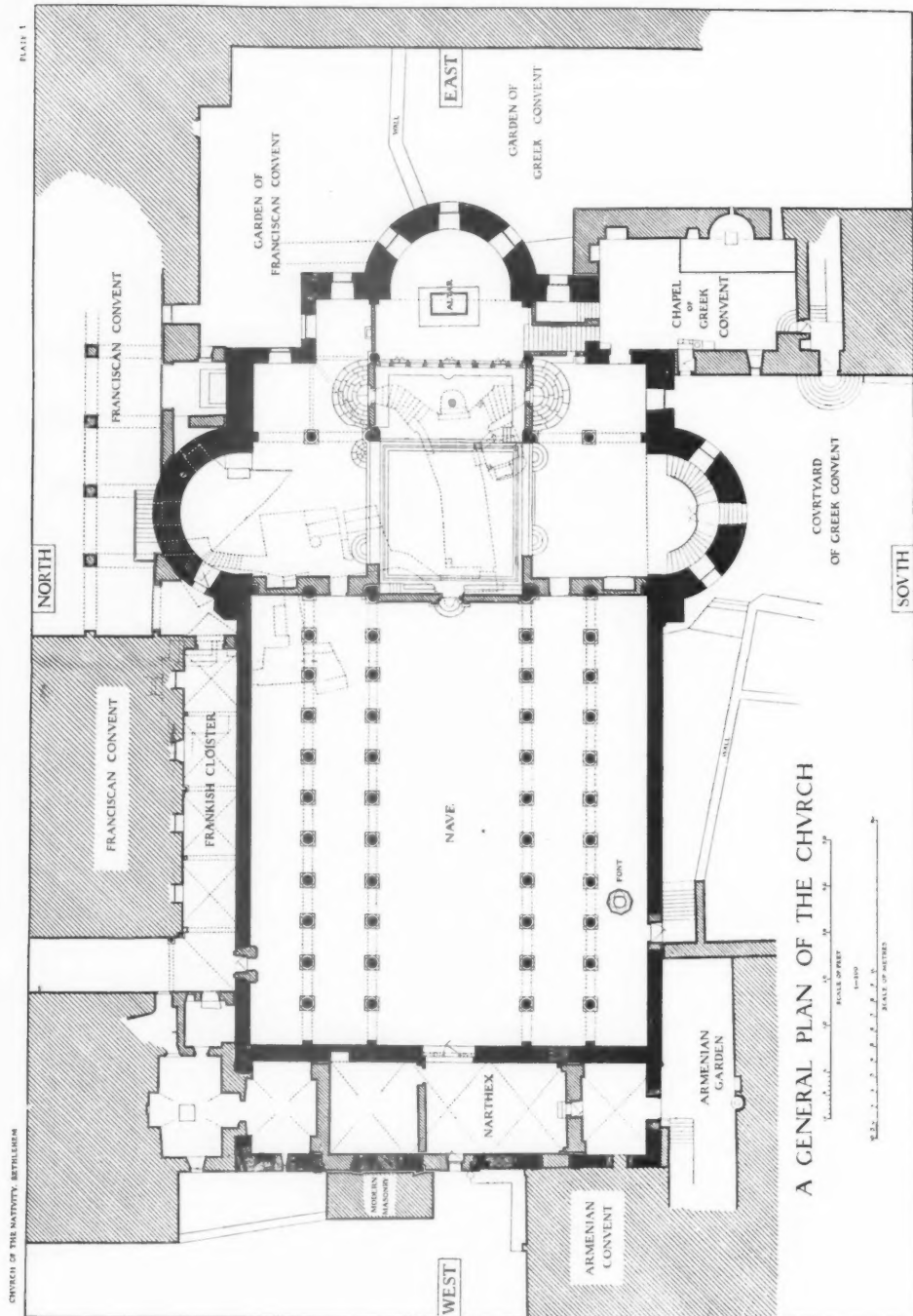
The compound angle piers which are also found in the third-century synagogue in Galilee, "point to the conclusion that Constantine's architect was a native of the country," in which case it would seem that he was instructed as to the triapsidal arrangement.

"The church at Bethlehem is to be classed rather as Early Christian than as Byzantine. That is, the architectural elements are Late Roman, modified by being adapted to a new purpose. This later Roman style, in the eastern provinces especially, already had germs of what were to develop into Byzantine characteristics, but this is so in regard to details and in feeling rather than in new structural methods. The style of stone masonry in which it is built is that of Syria, and there are certain resemblances to the later monastic churches of Egypt and to that of Sinai. An almost exactly similar capital to those of the interior of the Church of the Nativity has been found at Almas in Egypt; this also had a cross on its abacus. The schools of Roman-Christian art of Egypt and Syria seem to have had much in common, and it is to them—perhaps especially in Egypt—that we should look for so much of the new thought which was to transform Roman art into Byzantine art. Strzygowski in a series of brilliant essays has argued for the Oriental basis of the newer art to the exclusion of Rome. But a distinction will, I am confident, have to be made between the spirit and the body, between the structural and ornamental elements of the newer style. Much that has been argued as to the non-Roman origin of Byzantine *building forms* will have to be given up, and a part of Rivoira's claim for Rome and Italy will have to be conceded, although he seems to exaggerate in making too much of the metropolis and the home country, to the neglect of the Hellenistic cities of the East. There are two great difficulties in the way of any clear statement of Byzantine origins—the ten-

dency to identify Rome the empire with Rome the city, and the difficulty of separating the expressional content of the newer art from its structural means. The triapsidal plan of our church, for instance, Strzygowski would refer to some far-off Eastern prototype, remote in time as in place, but his only substantial argument is based on the form of the central hall in the palace of Mshatta in Moab, which he attempts to date in the fourth or fifth century A.D. As a matter of fact the date of Mshatta seems more likely to be of the sixth century at earliest, while the triconch is found in the Roman palace of Treves. The date of Mshatta is of further interest to us, as Strzygowski has pointed out the resemblance between the curious tree-like forms found in the mosaic decorations of the Church of the Nativity and others found sculptured on the façade of Mshatta. Now Mshatta, as a whole, has a close resemblance to the recently-discovered Castle of Wardau, in Syria, which is certainly dated as having been built by Justinian in the sixth century. The type of design of the richly-carved façade of Mshatta seems related to the Egypto-Syrian school of the sixth century, with some Persian mixture. These Persian elements themselves seem to belong to the sixth or seventh century. For instance, one very characteristic feature is a curious griffin with a peacock's tail; now this monster is so frequently found figured in Sassanian stuffs and silver-work of the seventh century that it would seem to be an indication of that epoch."

One reads this delightful summing-up with the appreciation due to the great knowledge of the author. It is, however, difficult to refrain from commenting upon what seems to be a too anxious desire to find chapter and verse in a polyglot book of origin to the exclusion of the more generous acceptance of a spontaneous native building desire, long deferred, to which classic innovation never wholly appealed. A distaste for column and entablature and a liking for plain parapetted walls suggest some elements of import in constructing the "body," and these with the enrichments of Persian and Assyrian tradition which influenced Syria long before the period of the Sassanidae dynasty, to which time the author ascribes the highly developed carving of Mshatta, seem to suggest much of the "spirit." The later development of the style grew with the force of a new demand, ridding itself effectively of classic entanglements.

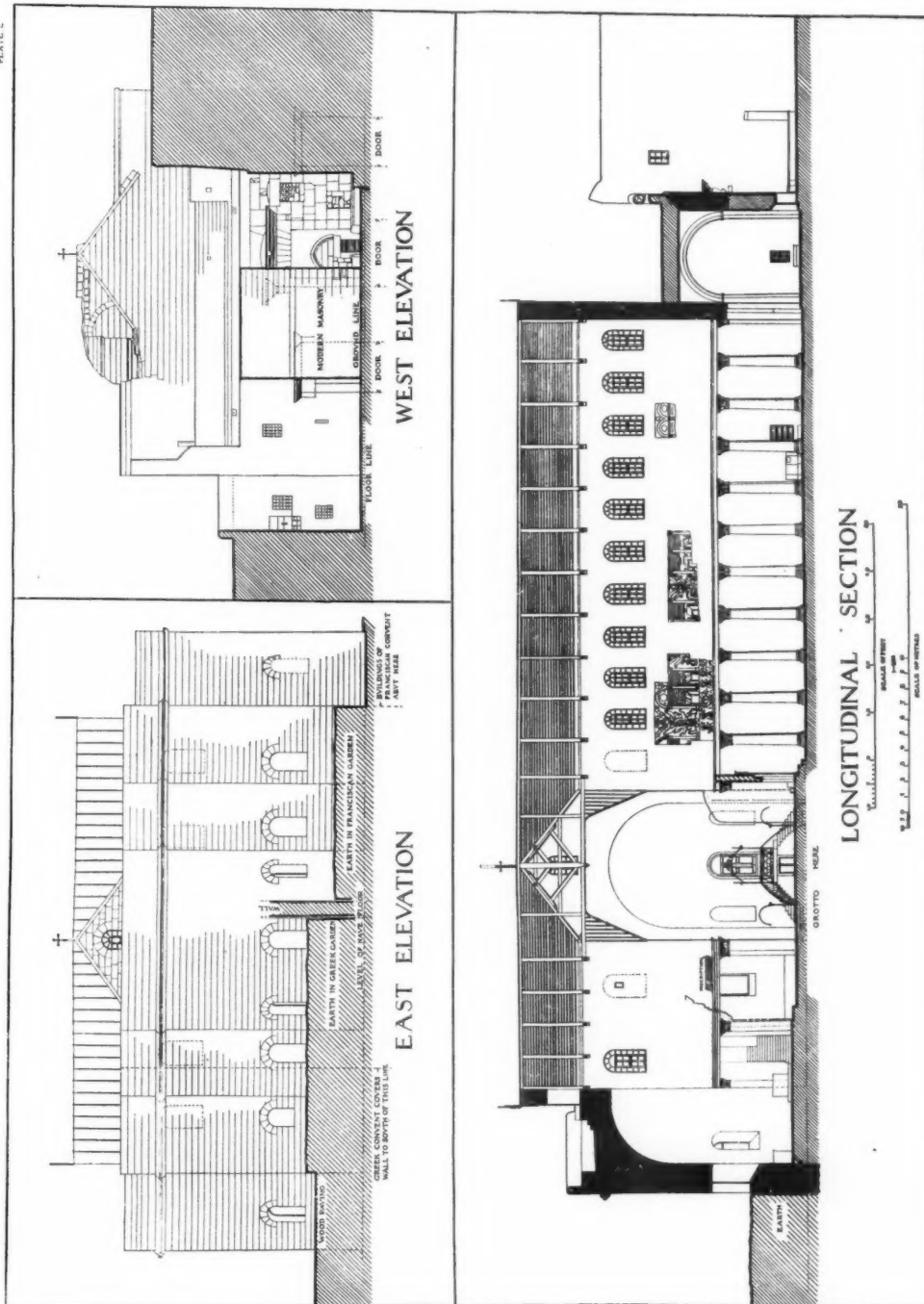
Chapter III. "The Surviving Mosaics," by O. M. Dalton: "The Church of the Nativity was ornamented with mosaics from the century of its foundation, and, whatever may have been the nature of its original adornment, the restoration of the twelfth century resulted in an elaborate scheme, comparable to that of the 'illuminated' churches of Greece or Sicily." The story of the soldiers of Chosroes points to the existence of an external



Reproduced by permission, to a considerably reduced scale, from *The Church of the Nativity at Bethlehem*.

PLATE 2

CHURCH OF THE NATIVITY, BETHLEHEM



Reproduced by permission, to a considerably reduced scale, from *The Church of the Nativity at Bethlehem*.

mosaic, including the Adoration of the Magi, upon the west front, a composition which is thought to have inspired ivory-carvings and other portable works of art in the sixth century.

In drawing the surviving mosaics Mr. Harvey explains the great difficulties under which he worked, the colours and forms being so much obliterated that they had to be inferred from the evidence of those portions which were sufficiently clear to give a key to the colours. He "found no proof of systematic restoration." "The only additions which he could detect take the form of lines roughly painted." "All that remains of the mosaic must therefore be regarded as original work." The materials used were chiefly glass, but cubes of limestone and squares of mother-of-pearl were used for the larger round and pear-shaped spots. "The principal colours used in the designs are various shades of green, red, and blue, the two former hues greatly predominating in the nave, dark blue being more conspicuous in the work of the north transept."

The nave decoration consisted of a series of busts representing the ancestors of Christ with conventional representations of churches and architectural tables. The inscriptions relate to the General or Provincial Councils.

"The purely ornamental motives in the nave recall those of other mosaics in the Holy Land executed by Greeks for foreign princes. The resemblances are most marked in the case of those of the Mosque El Aksa at Jerusalem, the mosaics of which were executed for Saladin by Byzantine artists in A.D. 1187. There are also analogies to the mosaics in the Mosque of Omar." Judging from the coloured plates 10-11, the scheme of colour in the Mosque of Omar is however entirely different and much finer. Any criticism of the coloured drawings must however take into account the great difficulties under which Mr. Harvey worked. In reproduction also, colour drawings are not always fairly presented.

The author points out that the decorative "wings" on the north wall of the nave have a Persian origin and are connected with the Sassanian emblem of sovereignty, and he draws a comparison with the "winged candelabra" at Mshatia. The interlacing decorative band, he points out, shows an Armenian influence.

The chapter is devoted to a searching analysis of the mosaics throughout the whole church, with the conclusion that they are the work of the eleventh or twelfth century.

Chapter IV., by H. A. A. Cruso, is devoted to "Accounts by Pilgrims and other visitors to the Church arranged in Chronological Order, commencing with the account given by the Bordeaux Pilgrim A.D. 333, and ending with Pietro Casola A.D. 1494." The most important statement of these writers is that made by the Bordeaux Pilgrim, who testifies to the early date of the

church in the brief sentence: "There a basilica has been built by order of Constantine."

Chapter V., "The Cave of Bethlehem," by A. C. Headlam, is a short chapter dealing with the earliest references to the birth-place of Christ. He quotes Jerome's letter to Paulinus, referring to Hadrian's pagan appropriation of the sites of the birth and the resurrection. "Even my own Bethlehem, as it now is, that most venerable spot in the whole world, of which the Psalmist sings '*The truth hath sprung out of the earth*,' was overshadowed by a grove of Tammuz—that is, of Adonis; and in the very cave where the infant Christ had uttered his earliest cry, lamentation was made for the paramour of Venus."

The illustrations by Mr. Harvey are excellent. The plans, elevations and sections are clearly shown and exhibit the care necessary in such work. The photographs, although sometimes not too clear, are well chosen. One word in complaint. The cutting in two of the main plan, is surely a blunder. There is nothing in the drawing that could not have been clearly shown on a single page, and when it is necessary to illustrate a plan on a double page, it would be better to provide a pocket in the cover with the plan fixed to a slip, so that it could be studied more comfortably while referring to the text. Mr. Batsford has produced the work in his usual good manner.

A. C. DICKIE [A.].

A CATECHISM IN SANITARY LAW.

Sanitary Law in Question and Answer, for the use of Students of Public Health. By Charles Porter, M.D., B.Sc., &c. Price 2s. 6d. net. [Messrs. Longmans, Green & Co., 39 Paternoster Row, London.]

In this book Dr. Porter has made a very thorough and successful effort to straighten out the tangled mass of legislation that may be included under the heading of Sanitary Law. If we may borrow an expression from the theatrical world, we may say that he has potted the Public Health Acts, and that he presents them in tabloid form. He gives what may be called the plain English of some fifty Acts of Parliament, from the Cemetery Clauses Act, 1847, to the Housing, Town Planning, etc., Act, 1909, both inclusive. This information is cast in the time-honoured mould which our grandmothers associate with the memory of *Maugham's Questions at the Dame's school*. Thus 180 questions are asked and answered in 134 small octavo pages.

One may be amazed that so much legislation should have been deemed to be necessary to the promotion of public health, or one may wonder what sort of a place to live in this country would have become by now if none of the Acts which the book explains so clearly had been passed into law; but such speculations being beside the question one can only congratulate Dr. Porter upon the result of his industry, and thank him for sifting all the Acts and showing what they amount to.

The book appears to have been compiled more particularly for the guidance of the Medical Officer of Health, but it will help the architect in his youth to prepare for the unsavoury part of his examinations, both at the R.I.B.A. and at the Surveyors' Institution, and in professional practice it will be handy when he has to deal with the greatest nuisance known to the law—namely, the high-handed variety of Nuisance Inspector.

J. NIXON HORSFIELD, F.S.I. [A.].

LINCOLN MINSTER.

From W. R. LETHABY [F.],—

I should like to thank Messrs. Bond and Watkins for their most courteous letters.* It seems to me, and I hope they will agree, that it is not a matter to be further debated, but it is a question of fact and evidence. The known facts, however presented and argued about, seem to me insufficient to make out even fair probability for their case.

As archæology is a game of first mention, may I quote what I printed four years ago?—"the choir vault at Lincoln, I am convinced, is not of St. Hugh's work, and is not so much a step towards subdivided vaults as an attempt to make all the compartments harmonise with the first (sexpartite) bay in having six half ribs" (*Westminster Abbey*, &c., p. 373).

From GEORGE H. WIDDOWS [A.],—

In company with two friends—both keen archæologists—I had the pleasure, recently, of going over Lincoln Minster with Mr. Watkins as guide. He gave up the whole of one Saturday to us, and his kindness will be long appreciated. After a careful study of the Minster we all came to the conclusion that Messrs. Watkins and Bond's theory must hold the field for the present. It is possible that the last word has not been said, but I shall be much surprised if when that last word comes to be said, it is not a development of that theory.

In the issue of the *JOURNAL* for April 1, Sir Charles Nicholson seems to think that the original choir may have been vaulted. But, may I ask, would a clerestory such as shown in Fig. 5 be strong enough to carry a vault? It may be replied that it is only an inferential restoration. True, but on the occasion of our visit we had a striking proof that Mr. Watkins' surmise was correct. It will be remembered that Mr. Watkins contends that the flying buttresses shown in Fig. 4 were a later erection and that where they abut against the clerestory there were originally windows. On the occasion of our visit we had a dull day and the space between the vault and the roof was very dark. It served, however, to accentuate the rays of light which did find their way therein. The most

striking was the light coming through one of the square openings immediately above a buttress—a vent, let us call it—on the north side towards the west end of the choir. The light showed that the apex stone of one of the built-up arches had been removed to allow such vent to be formed, and the radiating surfaces of the voussoirs were plainly discernible.

Another point in connection with the vaulting is—Provided it was intended to keep the roof at its present level, would tie-beams have been used if it had been intended to vault the choir from the beginning? Would not cross bracing and an additional collar have given more height, and would not the architect have gladly availed himself of that extra height? This, of course, assumes that the present roof is the original one. I may be wrong, but I think it is. The timbers are uniform in size until we come to the end bay of the southern arm of the choir transept. Here they are smaller, and if this roof were put on when the end bay was raised one can understand the change. I cannot think the architect would have kept his vault so low if he could have helped it. Given the tiebeams as an obstruction there is a reason for it.

In the matter of the pigeon-holes, Sir Charles gives us an ingenious theory. But it makes one ask why, if they wanted to leave holes for scaffolding, did they go to the trouble and expense of putting in pointed arches with centering, circular-cutting, &c.? Why not have left a stone out? Moreover, why have put the holes immediately above the apex of an arch as in some cases (see fig. 7, page 47)?

So far as disturbing the Canons is concerned, we must remember that the capitular Mass and the Hours would take up some considerable part of the day. Would work proceed while Divine Service was being said? Even if mortar and stone did not find its way below, dust would, and Mass would not be said under those conditions, one thinks. Is it not more likely that some other part of the building would be used?

One can fully sympathise with Sir Charles in his desire not to upset cherished beliefs, but there are times when old things have to be read in a new light, and I think Lincoln Minster will prove one of them.

From FRANCIS BOND [H.A.],—

I am glad to see more remarks on Lincoln Minster from Mr. John Codd, whose long acquaintance with the cathedral gives great weight to his opinions, and from Sir Charles Nicholson, whose appointment as consulting architect to the Dean and Chapter will be welcome to all who are acquainted with the grace and distinction of his work. (1) Sir Charles thinks that the present choir was designed for vaulting, because the Norman nave was vaulted. But the choir is 40½ feet wide, whereas, according to Dr. Mansel Simpson, the Norman nave was only 28 feet

**JOURNAL*, 4th March, p. 301-7.

wide; the extra width of 12½ feet might well give the builders pause. Also it is urged that St. Hugh, having come direct to Lincoln from the Carthusian house at Witham, Somerset, and having ordered the vaulting still to be seen there, would be likely to insist on high vaults at Lincoln. But all the vaulting left at Witham is that of a small, low chapel. As for the high vaults of Wells Cathedral, which may have been in progress and in part complete in 1192, and with which St. Hugh, while at Witham, would be likely to be familiar, it is to be noted that they belong to a type of vault unknown at Lincoln or anywhere outside the districts in which the West of England school of Gothic was at work; presenting as they do a system of ribs in which the *diagonal* as well as the outer ribs are pointed. It is with the Canterbury not with the Wells vaults that the vaults of the Lincoln choir aisles are to be correlated. To put up vaults of the Wells type, a gang of Somerset masons would have had to be imported to Lincoln; and if that had been done, they would have left signs of their presence in some of the peculiar and characteristic details of their style of work. (2) Next, it is urged that St. Hugh would be likely to copy the vaults of Durham and Canterbury Cathedrals. High vaults were built at Durham between c. 1100 and 1133; but very few people had the courage to do the like for nearly half a century. As for Canterbury choir, it was set out in 1175 for a high sexpartite vault; the clerestory of Lincoln choir was set out in 1192 in such a queer fashion that it was difficult to build a vault of any sort over it; if they were trying to copy Canterbury, they certainly made a dreadful bungle of it in the choir. (3) As for the recesses or "panels" of the clerestory wall, now in the pockets of the vault, Sir Charles, if I understand him, suggests that the lower part of the panels was intended to provide support for the springers of the vault-ribs. If so, then the upper portion—much the larger portion—of each panel is otiose; why, then, was it constructed? (4) As to the "pigeon-holes," I have already admitted that our hypothesis is wildly improbable, and that we shall gladly abandon it for anything more plausible. Whether Sir Charles' hypothesis is less improbable than ours I must leave to those who have practical knowledge of carpentry; it seems strange, however, that, being intended for scaffold-poles to pass through, the "pigeon-holes" are all triangular, with a straight base and curved sides. I feel it difficult to believe that St. Hugh's carpenters used scaffold-poles in section triangular and with a straight base and curved sides; I thought scaffold-poles were round. However that may be, Sir Charles' hypothesis has the merit of having inspired the amusing mediæval drawing on page 380 of the JOURNAL. I am not, however, prepared to accept the label "*Sic Gaufridus chori testudinem fieri curavit*," for I feel certain that

Geoffrey de Noiers neither vaulted it nor contemplated that it ever would be vaulted.

(5) Turning to Mr. Codd's remarks, I note that he is scarcely able to believe that all the work attributed to St. Hugh could have been built in the eight years of his episcopate. It must be borne in mind, however, that St. Hugh's work was built *without* high vaults, and that the vast eastern limb of Canterbury Cathedral was rebuilt *with* high vaults in the years 1175 to 1184—*i.e.* in nine years; and Lincoln, having stone on the spot, had great advantages as regards Canterbury. (6) I referred to the existence of circular capitals in Canterbury choir. I was quite aware that the main capitals are rectangular, but there are plenty of circular capitals also in the crypt and elsewhere. (7) Mr. Codd asks me if I have seen Clee Church. I have seen it twice in recent years. I do not feel so sure as Mr. Codd that the mouldings of the arches of the crossing are perhaps 1200 to 1210, and that they are not those of the work finished in 1192; there would be little difference in the moulded work of periods so near. (8) The facts brought forward in our Paper were not "ancient history" to us when it was written. It happened that I had not read nor even heard of Mr. J. H. Parker's second Paper in the *Archæologia* till our own Paper was in type. When I did read it, it was to find that Mr. Parker had divorced himself in a large measure from the views of Sir Gilbert Scott, and had recanted his own opinions also. On some points the statements of Sir Gilbert and Mr. Parker confirmed our own conclusions—when that was so we were thankful—on many others they did not. (9) Mr. Codd is of opinion that what we have conjectured to be the Old Chapter House is of the same date as the present Chapter House, which he puts at 1200–1215. But there is documentary evidence for a later date for the present Chapter House. The *Metrical Life of St. Hugh* has the following lines which have always been applied, and I think rightly, to the present Chapter House and the rectangular vestibule by which it is entered:

"Astant ecclesie capitolia, qualia nunquam
Romanus possedit apex; spectabile quorum
Vix opus inciperet nummosa pecunia Cresi.
Scilicet introitus ipsorum sunt quasi quadra
Porticus; interius spatium patet orbiculare,
Materia tentans templum Salamonis et arte."

The writer declares elsewhere that the Lincoln of St. Hugh of Avalon will be finished by St. Hugh of Wells. The latter therefore was still alive; he did not die till 1235. The work on the present Chapter House was going on before that date. In another part of the poem the canonisation of St. Hugh of Avalon is mentioned; this did not occur till 1220. The conclusion is therefore that the present Chapter House was built between 1220 and 1235, and not between 1200 and 1215 simultaneously with Essex's Chapel: this conclusion

is supported by the difference in the mouldings of the bases pointed out on page 303 of the *JOURNAL*. (10) Mr. Codd is of opinion that of St. Hugh's apse, ambulatory and radiating chapels nothing was ever built except foundations, otherwise an immense mass of old material would have been available, and, following all precedents, would have been re-used in the new work. To this one must reply that surely the precedents point in the main to a different conclusion. Take Lichfield Cathedral: how much of the preceding Norman cathedral is built into the present fabric? How much old material is there in York Minster, except in the crypt? How much of the old church is incorporated in Westminster Abbey? All that I could hear of at Westminster consisted of two or three fragments of capitals found loose in the floor of the nave, and a few blocks of Caen stone, which are re-used in some arches of the nave as voussoirs. However, part of St. Hugh's apsidal work is actually incorporated in the Angel choir, viz.: the panel illustrated on page 85 of the *JOURNAL* for 10th December 1910. At Lincoln also there was less need than elsewhere to re-use old blocks, as the quarries were only a few yards away. And the authorities at Lincoln had such vast financial resources that they could well afford to disregard economy in building the Angel choir.

CONTEMPORARY INFORMATION RELATING TO SEVENTEENTH AND EIGHTEENTH CENTURY ARCHITECTS.

It is not easy to hit upon a comprehensive title for documentary matter which I think will be of interest; for convenience I have collected it under headings distinguished by architects' names. Kenn I know nothing of beyond what is here recorded. The building contract is noteworthy, made with him, it will be seen, under the style of "architect." His patron appears to have been arranging for the materials of the house, and, judging by subsequent extracts, for labour. He was urged by Kenn to obtain elm planks for the stairs: elm was used for the treads of a secondary staircase of about this period which has disappeared from Ashburnham House. A plan for Burton House was also proposed by one Thomas Smith, and during the progress of the work Sir John Perceval wrote to Smith "the contriver at Burton." Whatever may have been the clear intention of the full contract with Kenn, of which merely an extract is supplied with the "manuscripts," from the documentary evidence available (all quoted in full below) it appears by no means certain that Kenn's plans were followed or that his contract was carried through, though, undoubtedly, the house was erected. Probably it was built with bricks burnt on the estate and Bath stone,

fitted with sash windows which opened at the top as well as below. As there was little indigenous building art in Ireland the mention of a mason of the country may imply that the house was unpretentious, at least externally. From the contract with Kenn, it may be implied that it was contemplated to be on a moderate scale.

L. CAPTAIN WILLIAM KENN, ARCHITECT, 1670, AND THE PERCEVAL PROPERTY.

The greater part of the letters and papers contained in the collection of the Earl of Egmont from the beginning of the reign of Charles II. to the end of that of Anne refers to the management of the Perceval estates in Ireland. Those of especial interest collected from the Calendar and printed below introduce us to the first baronet, Sir John Perceval, who resided in Dublin and led an active life as Member of Parliament for the County of Cork, and as a leader in many charitable works. He crossed to England in June 1665 and stayed at Bath for the sake of his health, but fearing his illness might prove fatal, he returned to Ireland in the autumn, and died in Dublin in November at the early age of thirty-six. "It had been the intention of Sir John Perceval," the introduction to the Calendar relates, "to build a house at Burton, County Cork, and he employed William Kenn, an architect, in 1665 to design and make estimates of its cost. By Sir John's death, however, the project was delayed, but in 1669 Robert Southwell again opened negotiations with William Kenn, and a year or two later many details of the house which was then burnt are given. This was the house which was burnt to the ground during the Irish rebellion of 1690." Sir John's heir, Sir Philip Perceval, was a boy of but nine years of age at the date of his father's death, and the management of the estates was undertaken by Robert Southwell, Lady Perceval's father. Sir Philip died in 1680, and was succeeded by his younger brother, John, at the age of twenty.

WILLIAM KENN TO SIR JOHN PERCEVAL.

1665, August 3. Liscarroll.—"I was the second instant at Church Town, where I was honoured with the company of Lieutenant Beare, and what I did there concerning the river and fish ponds he was pleased to take cognizance of; so there is no doubt of any mistake in that business. Sir, I am sorry that I did not wait on your worship at Dublin with that which I have now left with Lieutenant Beare, which is two ground plots, and the upright of the middle part of the intended building, with the manner of one of the windows, as also an estimate of what the mason, bricklayer, carpenter, carver and sawyers work will amount to to erect such a pile. I saw two frames (that I suppose came from England) which are to open wholly from top to bottom, but according as I understood from your worship the windows intended for your building would be ten feet high, this not eight. Sir, if the draft I left come to your hands and not please you, I hope by your worship's coming into these parts (which I heartily wish, and that ere long) I shall have that in readiness

which will. The brickmaker, instead of well burning the brick, has overdone them; there is no clinker but most of an iron colour; the outsides and the top course are brick, for use which I have seldom seen (for most commonly they are 'semile').

"Dear Sir, you are now in the place where the best free-stone in England is to be had. Some may be transported hither for your worship's use; sheet lead and square bar iron for the cellar windows, &c., may be had in Bristol, as also elm and elm-plank for the stairs, which are all to be through cut in 'leaves and antics,' as (I believe) your worship has often seen in balconies in London. Sir, I could heartily wish I might receive a line or two from your worship to know your resolution for the next year, whether to build or not, that I may not (if please you to accept of me) dispose of myself any other way, for, Sir, if I am able to serve you in anything, I beseech you to be confident that I will do it to the best of my power. This with my humble service presented to your honour and my Lady.

"Sir, linseed oil and colours for all the work may be had at a far easier rate in Bristol than here. I do therefore desire your worship to provide whilst you are in England those things, as also glass and some pig-lead."

CAPT. WILLIAM KENN to ROBERT SOUTHWELL.

1669, May 3. Burton.—Giving details of a design for a house intended to be built in the Park.

RICHARD CONRON to ROBERT SOUTHWELL.

1669, June 19. Burton.—Cahere the mason is not in this country; he has taken a great task about some iron works that is setting up about Carrigenedy, and has taken the workmen of these parts with him.

CONTRACT FOR A HOUSE AT BURTON, CO. CORK.

1670, September 27.—"Articles of agreement made this 27th of September, 1670, for the building a house in the manor of Burton, in the barony of Orrery, neare Churchtown, and in the county of Cork, by and between Robert Southwell, Esq., and of Kinsale and of the county aforesaid of the one part, and William Kenn of Cahernary, in the county of Limerick, architect, of the other part, do agree to all ensuing, viz. :—

"That the said William Kenn shall build at the place aforesaid a house, whose length outside shall be 76 feet, breadth outside shall be 57 feet, the height from the upper part of the hall floor to the wall place 30 feet and a half; the walls to be made with stone, lime and sand, the outside walls to be three feet and a half in thickness, the middle wall to be seven feet in thickness for the first storey and three foot for the outward walls for the second storey, and the same thickness for the middle wall, which must rise higher than the outer walls, six feet. In this wall there must be placed 12 chimneys, viz.—four in the hall storey, four in the diningroom storey, and four in the garret, and all the said chimneys to be made in proportion to the several rooms, and to rise by shafts of brick seven feet above the top of the roof, the shafts standing from each other ten inches."

BURTON HOUSE.

1670[.1], February 7.—Proposed plan by Thomas Smith of the above with notes.

RICHARD CONRON to ROBERT SOUTHWELL.

1674, July 15. Burton.—I have a great deal of stone brought home and three great beds of mortar made, containing 2,500 barrels of lime, and am fitting for the burning of another kiln. Our brick is not yet burnt. We have had a great deal of rain, which hardened it.

SIR ROBERT SOUTHWELL to SIR PHILIP PERCEVAL.

1679, June 28. Spring Garden.—Urging him to purchase Nash House, near Bristol, for 2,400*l*.

SIR JOHN PERCEVAL to MR. SMITH, "contriver at Burton."

1681-2, January 7. London.—I have been hitherto in expectation of the measures you promised to send me of the rooms in Burton House, as to the height, breadth and length of the rooms, the positions, height and largeness of chimneys, windows and doors in which you may, if you please, follow the proportions intended to be used where any alteration will be made. Proposals to alter the passage out of the intended diningroom into the drawingroom and make other alterations.

THOMAS SMITH to SIR JOHN PERCEVAL.

1681-2, January 31. Burton.—Giving particulars as to the progress of the works in Burton House.

SIR JOHN PERCEVAL to MR. SMITH.

1681-2, February 25. London.—Approving of certain alterations to the house at Burton and suggesting others.

W. FITZGERALD to SIR JOHN PERCEVAL.

1682, November 7. Cork.—"Yesterday and this have proved busy days that I could not be fully informed of what your town affords for your use; there are iron bricks for chimneys, if you send word how many, and of what size, they shall be bought; the price is about 2*d*. per pound, they ask somewhat more."

THE GARDEN AT BURTON.

1683, November 24.—Contract by John Barbor to Sir John Perceval to level the garden at Burton.

ROBERT HENLEY to SIR JOHN PERCEVAL.

1683, November 26. Bristol.—I send you a parcel of young elms, I think about 70 or 71, nor have I forgot my lady's pippens.

BILL FOR TREES for SIR JOHN PERCEVAL.

1683, December 5.—For 100 lime trees, 200 Dutch elm trees, 36 peaches and nectarines, 18 figs, 20 apricots, 15 pears, 37 plums, 40 cherries.

PHILIP MADOX to SIR JOHN PERCEVAL.

1684, April 10. Whitehall.—According to your directions I now enclose you an ounce of Scotch fir seed, which cost 5*s*.

ALDERMAN JOHN DESMINIERES to SIR JOHN PERCEVAL.

1684, June 3. Dublin.—"I am your tenant of your house in Bridge Street, and I have long expected your coming to this city that I might treat with you for the renewing of my lease, which is now expired. It is a very old house, and your grandfather bought it for such, for he gave for it and two houses more but 227*l*. in the year 1636. I have been a good tenant and have maintained your interest as much as any man could do, and often paid my rent beforehand, and I have paid for rent of this house in all near 900*l*. I have laid out some money on it to keep it up, but now there is a great part of it which must be pulled down to the ground and rebuilt. Now, sir, if you will be pleased to be kind to me and to renew my lease on reasonable terms I will lay out some more money on it, although there is no encouragement for laying out in this part of the city, the trade being all gone to the new parts of this city, by reason of the markets being removed thither, so that all rents hereabouts are mighty fallen, for Sir William Parson's house that was set formerly for 110*l*. per annum is now set but for 45*l*. per annum. I am offered

houses in several places in the new city, as also ground to build on, at very easy terms, but I had rather deal with you if you be pleased to use me kindly. Your father and your grandfather Southwell often promised me that I should have a new lease (whenever I requested it) on very good terms. I do persuade myself that you will be no worse to me than they intended to be, for you have the character of a good landlord."

A NARRATIVE OF SIR ROBERT SOUTHWELL'S MANAGEMENT OF THE ESTATE AND AFFAIRS OF SIR JOHN PERCEVAL, BART., AND ALSO OF HIS SON, EDWARD, 1686 TO 1693.

During the disturbances in Ireland some of the Irish tenants who were in the militia under King James were invited by Mr. Taylor, the agent of Sir Robert Southwell in Ireland, to Burton House, in order to preserve it and to secure his wife and children from the frights and ill-consequences which might happen from raparees, who were very numerous in those parts, preying where they could, notwithstanding which care the house was plundered at noon-day and scarce any of the goods saved. After that King James' forces were beaten at the Boyne and totally routed, the seat of the war was removed to Munster, the said mansion house and estate lying in the County of Cork was not far from Limerick, and in the enemy's quarters, the said mansion house, with about fifty substantial houses and smaller habitations of tenants, as also the villages of Kanturk and Churchtown, were laid in ashes; much of the woods on the estate were destroyed, and a great quantity of sound oak timber destroyed.

II. JAMES GIBBS AND HIS FRIEND, SIR JOHN PERCEVAL, 1707-8-9.

The Sir John Perceval here concerned, like other members of the family, was fond of music; and, after travelling on the Continent and in Italy, he patronised the Fine Arts. His other correspondence with Gouge and correspondence with Laurence Magnolfi, both painters, is in the Egmont collection.

SIR JOHN PERCEVAL to MR. GOUGE.

1707, October 17. London.—You told me you could not begin any work for me till June or July because of several Retraits you had to do. You will give me a pleasure now to let me know how far you are advanced for me. I suppose you begun with something in Caraches Gallery, for that was your intention. I hope the English gentlemen I left at Rome are well, and that Mr. Gibbs finds scholars to his mind. Mr. Trench, too, I hope, minds his business and improves. I have showed the ivory Caesars heads which I bought at Rome to several gentlemen, who admire them.

JA. GIBBS to SIR JOHN PERCEVAL.

1707, December 3. Rome.—"I heard by Mr. Gouge's that you are not as yet forgetful of your humble servant; that you hope I have a great many scholars. I believe truly, Sir John, I shall have very few like you. I believe there will come to Rome very few that will leave such a notable character behind them as your worthy person has done. When you went away I am sorry I did not go along with you, though it had been to carry a livery in your service, for things go so ill here, and there is such a pack of us, and so jealous of one another, that the one would see the other hanged,

that for my part, if it please the stars, I will make my stay as short here as possible.

"The reason why I did not beg of you to take me along with you was that I might stay some short time longer to perfectionate myself in this most miserable business of architecture. However, Sir John, if I can be any way serviceable to you here, or in England, I will be very proud to have the honour to be enrolled amongst the very lowest of your servants.

"We have English gentlemen here: Mr. Parrot, Mr. Harcourt, Mr. Mullineux, Mr. Lile, Mr. Casleton, Mr. Batters and his governor, Mr. Douns, Sir Thomas Samuel and his tutor, a French gentleman, and Mr. Furnace is expected to-morrow. There is expected likewise a great many more here, because it is reported we shall have a carnival, and likewise a Canonitacione of Beata Catarina di Belgonia. I must likewise acquaint you of Ficarone, your antiquary's imprisonment. They say it was for buying a necklace of the Queen of Poland that was found. The necklace was worth five hundred crowns, and he bought it for one hundred. They say it will go hard with him.

"Mr. Trench goes on in his study very well; he has wrote to you here inclosed within mine. We are all mindful of you when we are together in our cups. You will be pleased to present my hearty service to Mr. Clerk. If you will be pleased to honour me with a line from you, you will be pleased to direct it to Mr. Brown, otherwise I believe it shall not come to my hands. Dear Sir John, I recommend myself again and again to your worthy protection, and hope no misbehaviours shall be done by me unworthy of the same."

1708-9, February 10. London.—"I have indeed a great many very good friends here, and that of the first rank and quality in England, and with time I do not doubt but are able and willing to do me very great services in my way; but their promises are not a present relief for my circumstances, and it is even uncertain what time itself may produce, for great men's promises are not to be depended upon, when there are so many gaping and pretending for any little place that is vacant, whether in my way or otherwise, so that it is seldom or never considered if a man be qualified for such a post, but what friends or money he has, which never fails, without any regard, or seldom, to merit. So truly, I think it best not to lose certainty for good hopes, and embrace your most kind favour and prefer your most honourable patronage and protection before the promises of the greatest quality here in England. It is true I wish the thing was greater, but *Felix qui potuit contentus vivere parvo*. The esteem and love I bear your most worthy person is so great, as I vow in the presence of God, that I do not consider the least advantage, so only that I may be in the place where you are; so that I will do my endeavour to set out the first of March, and then, as soon as possible, I hope to have the honour to see you once more whom I esteem the greatest friend I have in the world.

"As to my religion, you may be pleased to conceal it as much as possible, and I can assure your honour that there shall no trouble ensue to myself or others by the same; and as to my conduct, it shall be such that I promise there shall be nothing done contrary to the honourable character you will be pleased to give of me. And when you see Mr. Tighe and Mr. Clerke you will be pleased to honour me by giving them my most humble service till I have the honour of seeing you and them in Dublin, I hope within six weeks."

1708-9, February 12. London.—"I acquainted the Earl of Mar, my countryman, that is very much my friend, that I had a design to go for Ireland, being I had no encouragement here, and I acquainted him what

I thought I might make. He told me that I was very much obliged to your honour for the service you had done me, and that he did not doubt but altogether you were entirely my friend, and did not doubt but I might do very well in Ireland, but that England was the only place to raise a man of my employment, so that if I pleased to accept of a commission in a garrison of his at Sterling Castle it should be at my service. He added that I could be always, or for the most part, here in London, so that I had little or no duty to do, and that I might follow out my business; and if that you thought fit he would give me leave to come over and see your honour in the summer time for a month or two, if I could be any way serviceable to you in my way. This post will be about four shillings a day, but his lordship has promised to make it as yet more, and I do not doubt, by some expressions he was pleased to use, but that within a short time he may advance me, besides the advantage of being always with his lordship. In fine, my lord has expressed too much kindness to doubt anything of the goodness of his intentions, and is one of the best friends I have in the world next to your most worthy person. This offer being so very advantageous I thought I could not do better than take your advice upon it. I am entirely to be determined by you, and desire you would choose for me, knowing I cannot be more desirous of what will be more for my interest than you will be. So, most worthy Sir, I expect your advice with the first occasion, and if you are pleased to choose for me the Earl of Mar's offers, you will be pleased to acquaint me if I can be any way serviceable to your honour or Mr. Tighe, for I hear you are both about building. I shall have liberty from my Lord of Mar to come over for a time, and have the honour to kiss your hands; but if it is not your will that I have that honour, I beg a continuance of your favour and friendship, being the thing I most value in the world."

III. MR. ALDERMAN BELL, OF LYNN, ARCHITECT.

Peter le Neve wrote a suggested itinerary for Sir John Perceval, dated June 24, 1701, giving particulars of the places in the eastern parts of England which he ought to visit. In the course of this he says: "But I hasten to Lynn. The river, the church and several other things may be observable here, to which you may be directed by Mr. Bell, Alderman, if you please to use my name, he being an ingenious architect." This, I think, an interesting reference to an architect of whom but little is known. In connection with Raynham, we are told of one of the Townsends, the first peer, who was very gouty, and contrived a staircase, and an engine in it, that he could convey himself up to any floor of the house.

MR. WINSTANLEY.

Previous to this, Audley End (within the parish of Great Walden), built on the ruins of Walden Abbey, is not overlooked, and Sir John is told of Littlebury, the next town, "in which lives Mr. Winstanley, builder of the lighthouse on the Eddystone by Plymouth, and the ingenious contriver of the water works by Hyde Park Corner. I will not undertake to describe the several pretty diversions you will meet with in this house and gardens," le Neve observes; "you will find great diversion in the view, the charge not much."

HARRY SIRR [F.].

CORRESPONDENCE.

The Copyright Bill and Architecture.

Kensington, W.: 15th April 1911.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—I read with interest the letter from "A Fellow" *re* "Architectural Copyright" in the last issue of the JOURNAL, remembering that it is somewhat over a year since I ventured in your columns to make a suggestion to members regarding the matter. As the result of prompt co-operation of members, Allied Societies, and the Society of Architects, replies were received from the following Members of Parliament in answer to the question whether they would favourably consider and support a Bill to give effect to the recommendations of the Law of Copyright Committee 1909, *more particularly as applied to architecture*.

The following Members of the present House of Commons said they would support a Copyright Bill to include architecture:—

Name.	Constituency.
Bruce, W.	Glamorgan, South.
Burgoyne, Alan H.	Kensington, North.
Cave, G., K.C.	Kingston.
Clyde, J. A., K.C.	Edinburgh, West.
Gore, Hon. W. G. A. Ormsby.	Denbigh.
Hammersley, A. St. G., K.C.	Woodstock.
Hardie, J. Keir.	Merthyr Tydfil.
Knight, Capt. E. A.	Kidderminster.
Lyttelton, Hon. J. C.	Droitwich.
Money, L. G. Chiozza.	Northants, East.
Neild, H.	Ealing.
Robertson, J. M.	Tyneside.
Short, E.	Newcastle.
Strauss, A.	Paddington, North.
Thomas, A., K.C.	Carmarthen, East.
Williams, Capt. E. Crawshay.	Leicester.

The following Members said they would favourably consider a Bill:—

Name.	Constituency.
Brassey, H. L. C.	Northants, North.
Bart, Right Hon. T.	Morpeth.
Ferguson, Rt. Hon. R. C. Munro.	Leith.
Gilmour, Major J.	Renfrew, East.
Hickman, Col. F. E., C.B., D.S.O.	Wolverhampton, Sth.
Horne, W. E.	Guildford.
Macdonald, J. R.	Leicester.
McLaren, F. W. S.	Spalding.
Morgan, G. H.	Truro.
Rice, Hon. W. F.	Brighton.
Valentia, Viscount.	Oxford City.
Willoughby, Major the Hon. C. H. O.	Stamford.

The following Members said they would consider a Bill:—

Name.	Constituency.
Balfour, R.	Partick.
Barnes, G. N.	Glasgow, Blackfriars.
Beach, Hon. M. A. Hicks.	Tewkesbury.
Davies, M. L. Vaughan.	Cardiganshire.
Harris, H. P.	Paddington, South.
Haslam, Lewis.	Monmouth District.
Jones, E. R.	Merthyr Tydfil.
Roberts, Sir J. H., Bart.	Denbighshire, West.

The following Members either spoke on or supported the second reading of the Copyright Bill:—

Name.	Constituency.
Agnew, Sir G. W., Bart.	Salford, West.
Balfour, Right Hon. A. J.	City.
Birrell, Right Hon. A., K.C.	Bristol, North.
Buxton, Right Hon. S. C.	Poplar.
Craik, Sir H., K.C.B., LL.D.	Glasgow and Aberdeen Universities.
Harcourt, Right Hon. L. V.	Rossendale.
Lynch, A. A.	Clare, West.
Simon, Sir J. A., K.C.	Walthamstow.
Tennant, H. J.	Berwickshire.

The following Members opposed the second reading:—

Name.	Constituency.
Anson, Sir W. R., Bart.	Oxford University.
Booth, F. H.	Pontefract.
Hicks, Joynson	Brentford.
Parker, Sir H. G. G.	Gravesend.
Roberts, G. H.	Norwich.

The Right Hon. Sydney C. Buxton, moving the second reading on the 7th inst., truly remarked that people very often only think of books in talking of copyright, and pointed out that the general basis of the Bill is to define copyright clearly and simply, not only in books, but in painting, engraving, music, sculpture, architectural works of art, dramatic works, and artistic works generally.

Later on he said: "As regards architectural works of art, the Berlin Convention proposed that works of art in architecture should be brought under copyright protection. This is a difficult question, and not one which I am prepared to discuss at the present moment, but it is a legitimate one to discuss upstairs in Grand Committee."

Personally I have some doubts as to what may occur "upstairs," and I would remind "A Fellow" that architects have not yet obtained that definite interest in the legal estate of the realm which should be theirs as of right, and I would therefore suggest that every architect who has taken up this matter should see, or anyway write to, his "Member" and remind him of his promised support to or favourable consideration of the inclusion of "Architecture" in the "Copyright Bill."

I cannot more fitly conclude this letter than by reminding architects of the very weighty and considered words of Mr. John W. Simpson, to whose able and untiring efforts on behalf of Architectural Copyright the whole profession is indebted. Mr. Simpson writes: "One word to my brother architects in conclusion. The very able men—those whose fertile brains teem with fresh ideas, whose brilliant attainments secure them constant work, which they vary and improve with every new opportunity—are not the men who most need the protection we are seeking; nor are they likely to avail themselves of it save under such flagrant circumstances as may render their action a duty to their profession. But there are others less gifted—very honest men striving to fulfil their obligations to the State and to their employers by means of

their work—to whom the measure proposed will be a boon. Though the aristocrat of art, secure in the knowledge of limitless reserves at his own disposal, may disdain to guard his treasure, let him not therefore deprive his humbler brother of the protection he desires for his smaller store.

"The responsibility of architects who oppose the present effort to secure their rights—recognised as legitimate in other countries—in the reproduction of works they have created will be very great. If the opportunity now offered for their inclusion in the Act which will re-settle the whole law of copyright in this country be lost, it will certainly not be found again for many years to come—if at all."

Yours faithfully,

HERBERT SHEPHERD [A.].

Inigo Jones.

Mostyn Estate Office, Llandudno, 5th April 1911.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—Will any of your readers give me particulars of existing portraits of Inigo Jones, and where they may be seen? Richard Llwyd in his *Beaumaris Bay*, 1832, wrote:—

"I remember seeing, when in town, a half-length portrait of him, with arms of the Trevors in the usual corner, so that he must have descended from Tudor Trevor, founder of the sixteenth tribe of North Wales."

According to Pennant, in his 1796 *History of the Parishes of Whitford and Holywell*, p. 313:—"Tudor Trevor, the tribe of March, was the son of Ynyr ap Cadfarch, descended of Cadell Deurnllug, King of Powys. . . ." and on p. 314, Pennant describes the arms as "parted per bend sinister ermine and ermines, over all a lion rampant or; the well-known arms of the Mostyns, and also of the Trevors."

Any information will be appreciated.

Faithfully yours,

G. A. HUMPHREYS [F.].

The Proposed London Museum.

In response to a number of inquiries by Mr. Lough regarding the proposed London Museum, Mr. Lewis Harcourt has supplied the following printed statement:—"The fund for the London Museum was a personal gift to me by a donor who wishes to remain anonymous, and the sum available is also a secret. I have been for many months in close communication with the officials of the London County Council and others interested in the history and antiquities of London on this subject. I should be happy to lend my right honourable friend a French book describing the foundation and contents of the Musée Carnavalet in Paris. The three Trustees appointed by the King will be responsible for the control of the Museum. The Hilton-Price collection was purchased by me on my own responsibility at a price which is believed to be considerably below both its cost and value, and I have had throughout the friendly assistance and advice of the officials of the British Museum."



9 CONDUIT STREET, LONDON, W., 22nd April 1911.

CHRONICLE.

The Meetings of the 10th April.

The Business Meeting and the Special General Meeting called for the 10th April were duly held on that date, and the course of proceedings and the Resolutions passed will be found recorded in the Minutes printed at pp. 438-440.

The Annual Dinner 1911.

The Annual Dinner of the Royal Institute will be held this year on Tuesday, 4th July, at the Fishmongers' Hall, by the courtesy of the Worshipful Company of Fishmongers. The Council are very desirous that the festival, taking place as it does during the period of the Coronation festivities, should be the occasion of a large and brilliant gathering, and they are hopeful that it will be well supported by Members and Licentiatees. The price of tickets is 25s. for members and their men guests, 21s. for lady guests, this charge being inclusive. It would be a convenience if members would give the names of their guests when applying for tickets and also intimate the names of friends near whom they desire to sit, so that in arranging the table plan their wishes may be met as far as possible. All applications for tickets, with cheques, should be addressed to the Secretary.

The Proposed St. Paul's Bridge.

Mr. H. C. Corlette [F.], in the April number of the *Journal of the Imperial Arts League*, writes:

In the proposal to build a new bridge across the river the City of London contemplates a great adventure in modern art. It is a vast conception in enterprise, in finance, and in science. And we may be permitted to express the devout hope that it may be so conceived, so executed, as to be an equally great achievement in creative art. The latter can only be realised by the just consideration of the scheme in all its utilitarian bearings. But unless these are worked out, and satisfied, as necessary parts of the greater whole we may have essential utility but none of the equally desirable beauty. And surely not Londoners only, not the people of England alone, but those of the whole Empire have not merely the right but the duty put upon them of saying, Give us a solution of this problem which shall satisfy all our needs as well as our best aspirations. And in this year of a Coronation and of an Imperial Conference

let it not be said that legislation has sanctioned what common sense must deprecate, and art, if it had a voice, deplore. The members of this Imperial Arts League should know and use their best efforts to support the unaided attempt of the Royal Institute of British Architects to justify its existence as a public and representative body, able, and willing, to speak on behalf of that comprehensive mistress of all the arts—the art of Architecture. But let it not be thought, much less said, that the Council of that body are acting from any but the highest motives as the spokesmen of artists, and a body of artists who are also practical men, all over the Empire. What is their plea? Or, in the words of their petition to the House of Commons, for what do they “humbly pray”? Simply this: that the Bill now before Parliament may not be enacted, because if passed it would sanction the execution of a half-considered scheme, productive of a great and costly bridge but destructive of an unusual opportunity. And as the evidence of the architect in charge of St. Paul's Cathedral can show, the proposition as it now stands may quite possibly involve the fabric of that building in serious danger from subterranean excavations. It is therefore not without reason, not without previous effort to induce the Corporation of London to admit the need of a full consideration both from the artistic as well as the practical aspects of the case, that the Royal Institute of British Architects now opposes the Bill. In taking up this position in the public interest the Council state in their Petition that the Preamble of the Bill, so far as it relates to matters dealt with in that Petition, “cannot be substantiated by argument or evidence.” It is therefore to be hoped that this expression of a desire to support the effort and the public spirit of architects, acting as a corporate body, may lead others to make some attempt to show that they too feel that great interests, artistic as well as practical, are involved in this adventure.

The Regent Street Building Line.

The Improvements Committee of the Westminster City Council report that they have had an intimation from the London County Council of an application for consent to new building lines for portions of Glasshouse Street, the Quadrant, Piccadilly, Piccadilly Circus, and Regent Street. The plan shows a straightening of the building line of Regent Street from Jermyn Street to Piccadilly Circus, some land being given to the public way and other land taken from it. The corner of Messrs. Swan and Edgar's premises is proposed to be set back some twelve feet, and the land added to the public way, while a small strip on the west side of Regent Street is to be taken from the footway. The plan also shows a rebuilding of the existing columns of the County Fire Office in slightly altered positions, and a slight setting back of the building line on that side of Regent Street, while it is proposed to provide a short passage way for foot passengers under the corner, at the junction of Regent Street and Glasshouse Street. A narrow strip of land on the south side of Glasshouse Street is taken from the footway at that spot. The Improvements Committee of the Westminster Council consider the application objectionable, and are suggesting certain modifications.

Educational Lectures on Reinforced Concrete.

The Concrete Institute is arranging for a course of six educational lectures on Reinforced Concrete, to be delivered by Mr. R. W. Vawdrey, B.A., Assoc.M.Inst.C.E., M.C.I., at 5.45 p.m., on Monday, May 1, and the following Wednesdays, May 3, 10, 17, 24, and 31, 1911. The first lecture will be given in connection with the International Building Trades Exhibition at Olympia, West Kensington. The other five lectures will be given in the Lecture Hall of the Concrete Institute, at Denison House, 296 Vauxhall Bridge Road, Westminster (close to Victoria Station).

The lectures, which will be of approximately one hour's duration and be illustrated by diagrams and lantern slides, have been promoted by the Concrete Institute with the object of educating the architectural and engineering professions in some of the principles of reinforced concrete. They will be of an elementary character, and will deal with the advantages and limitations of the material; the principles of the design of columns, piles, beams, cantilevers, slabs and arches; the determination of the external forces acting on a reinforced concrete structure; effect of a monolithic structure; general arrangement of a building; different types of design for footings, columns, rafts, floors, retaining walls, water towers, reservoirs, bridges, bins and domes; workmanship and supervision. There is no fee for the course; admission will be by ticket obtainable on application from the Secretary, Mr. H. Kempton Dyson, The Concrete Institute, Denison House, 296, Vauxhall Bridge Road, Westminster, S.W.

The Concrete Institute has recently established a Students' Section in further fulfilment of one of its chief objects—viz. the advancement of the knowledge of concrete and reinforced concrete and of their constituents, and the directing of attention to the uses to which these materials can be best applied.

Artistic Control over City Architecture.

A Bill creating an Art Commission for the city of Pittsburg provides for a body of nine members to be appointed by the Mayor and to serve without compensation. The Commission is given jurisdiction over the erection of all public buildings costing fifty thousand dollars or over, and of bridges costing over twenty-five thousand dollars. Designs for structures erected on public property, such as monuments and memorials, must also be submitted for the approval of the Commission. Some of the Pittsburg papers find fault with the Bill on the ground that "the Commission's powers are too restricted and that it has no authority to prevent the erection of architectural monstrosities other than those promoted by public funds." A movement is already on foot to enlarge the powers of the Commission so as to include not only municipal but all other architectural and art works to be erected in the future.

Transactions of the Town Planning Conference, October 1910.

The volume of "Transactions" of the Town Planning Conference held in London under the auspices of the Royal Institute from the 10th to the 15th October last, is now published. It consists of 850 pages, including over three hundred illustrations, and comprises a complete record of the proceedings, together with a selection of illustrations shown at the Meetings, and of plans, drawings, and models exhibited at the Royal Academy and the other exhibitions. The following is a complete list of the Contents:—

PREFACE, by John W. Simpson [F.], *Secretary-General*.
PART I.—Record of the Conference.—Lists of Representatives and Members.—Inaugural Address by the Right Hon. John Burns, President of the Local Government Board.—Address by the President, Mr. Leonard Stokes.—Reports of Visits and Excursions. Speeches at the Banquet.—Portraits of Chief Officials and Authors of Papers.

PART II.—Full Text of Papers read or presented, with Illustrations, and Verbatim Reports of Discussions, the whole revised by the Authors.

SECTION I.—CITIES OF THE PAST.

The Hellenistic Period, by Professor Percy Gardner, LL.D., F.S.A.

Town Planning in the Roman World, by Professor F. J. Haverfield, LL.D., F.S.A.

Rome, by Dr. Thomas Ashby, Director of the British School at Rome.

The Development of Town Planning during the Renaissance (XVI.-XVII. Century), by Dr. A. E. Brinckmann (Aachen).

The Foundation of the French and English Gothic Towns in the South of France, by Dr. Brinckmann.

SECTION II.—CITIES OF THE PRESENT.

Town Planning and the Preservation of Ancient Features, by Professor Baldwin Brown, M.A. [Hon. A.].

Cities of the Present as Representative of a Transition Period of Urban Development, by Charles Mulford Robinson.

Notes on the Regulations governing the Planning and the Design of Buildings within the City of Paris, by Louis Bonnier, Architecte-voyer-en-chef de la Ville de Paris, Président de la Société des Architectes diplômés par le Gouvernement.

Cause and Effect in the Modern City, by H. V. Lancaster [F.].

SECTION III.—CITY DEVELOPMENT AND EXTENSION.

The City Development Plan, by Raymond Unwin [F.].

The Growth and Development of Towns, by Augustin Rey, S.A.D.G.

City Development, by W. E. Riley [F.], R.B.A., M.Inst.C.E., Superintending Architect of Metropolitan Buildings.

Recent Progress in German Town Planning, by Dr. Ing. H. J. Stübgen, Geheimer Oberbaurat.

The Greater Berlin Competition, by Professor Dr. Rud. Eberstadt.

SECTION IV.—CITIES OF THE FUTURE.

The Immediate Future in England, by Professor C. H. Reilly, M.A. [F.].

The City of the Future, by Eugène Hénard, S.A.D.G., Architecte de la Ville de Paris.

A City of the Future under a Democratic Government, by Daniel H. Burnham.
 Cities of the Future: their Chances of Being, by L. Cope Cornford.

SECTION V.—ARCHITECTURAL CONSIDERATIONS IN TOWN PLANNING.

The Architect and Town Planning, by Professor Beresford Pite [F.].
 Town Planning in Relation to Old and Congested Areas, by Arthur Crow [F.].
 Public Parks and Gardens, by T. H. Mawson [Hon. A.].
 The Architect and Civic Ornamentation, by E. A. Rickards [F.].
 Open Spaces and Running Waters, by Colonel G. T. Plunkett, C.B., R.E. retired.
 Open Spaces, Gardens, and Recreation Grounds, by Basil Holmes.
 City Improvements, by Professor S. D. Adshead [F.].
 Some Factors in Town Planning, by Sir William Richmond, K.C.B., R.A. [Hon. A.].
 The Restraint of Advertising, by Richardson Evans, M.A., Hon. Sec. S.C.A.P.A.
 Town Planning and Town Training: The Scope and Limits of the Town Planning Act, by a Member of the Conference.

SECTION VI.—SPECIAL STUDIES OF TOWN PLANS.

The Civic Survey of Edinburgh, by Professor Patrick Geddes.
 The Planning of Khartoum and Omdurman, by W. H. McLean.
 The Federal Capital of Australia, by John Sulman, F.R.I.B.A.
 Greater London, by G. L. Pepler, F.S.I.
 The Maintenance of the Fortifications and of the Zone subject to Military Regulations, Paris, by Louis Dausset, formerly President of the Municipal Council of Paris.
 Rural Brussels, by E. Stasse and H. De Bruyne.
 Glasgow City Improvements, by A. B. McDonald, M.Inst.C.E., City Engineer, Glasgow.
 The Improvement of Trafalgar Square, by Wm. Woodward [F.].

SECTION VII.—LEGISLATIVE CONDITIONS AND LEGAL STUDIES.

The Growth of Legal Control over Town Development in England, by H. Chaloner Dowdall, M.A., B.C.L.
 The Public and the Private Surveyor: their Respective Parts under the Housing and Town Planning Act, 1909, by Sir Alexander R. Stenning [F.].
 The Housing and Town Planning Act, 1909: The Possibilities of Section 44, by Harry S. Stewart.
 Town Planning and Land Tenure, by C. H. B. Quennell, F.R.I.B.A.
 Town Planning *ab initio*, by Elizabeth Howard.
 Town Planning Work and Legislation in Sweden during the last Fifty Years, by Dr. Ing. Lilienberg, of Göteborg, Sweden.
 Italian Legislation respecting the Planning of Building Areas, by Avv. Mario Cattaneo (Milan).

PART III.—Illustrations of Plans, Drawings, and Models exhibited at the Royal Academy, the Royal Institute of British Architects, and the Guildhall, with descriptive and critical notices, by H. V. Lancaster [F.], and Raymond Unwin [F.].

Specially bound copies may be had at the Institute, price 28s. net.

The Modern House and Cottage Exhibition, Gidea Park.

The National Housing and Town Planning Council have issued a booklet giving further particulars of the Modern House and Cottage Exhibition to be held under the presidency of the Right Hon. John Burns, M.P., at Gidea Park, Squirrel's Heath, from June to September next. The promoters claim that as an experiment in town planning and improved design and construction of dwellings, the Exhibition will have special interest for all who are concerned with architecture and the provision of an improved type of house to meet the needs of those who wish to live in a suburban district under Town Planning conditions.

The objects of the Exhibition are (1) to demonstrate the most recent developments in house building and house equipment; (2) to improve the standards of housing for Outer London by obtaining the assistance of architects of the highest standing in designing and fitting small houses (to cost £500), and cottages (to cost £375). These are the classes of dwellings of which nine-tenths of Outer London must necessarily be built. Hitherto they have been usually erected without skilled assistance. A further object is the laying out of gardens which, in their planning and planting, are in artistic relation to the houses and cottages to which they belong.

The Exhibition, it is stated, will represent the best procurable skill of architects, builders, and garden designers at the present day. It will consist of 140 completely finished, and in many cases furnished, houses and cottages, the site occupying a larger space than the White City Exhibition at Shepherd's Bush.

The Exhibition will demonstrate to housing authorities, builders, and the public generally, many recent improvements in house building from the point of view of health and convenience and the extent to which the modern revival of arts and crafts has made it possible to obtain soundly-built, artistic houses at a moderate cost. The Exhibition, it is hoped, will stimulate further efforts for the improvement of housing conditions in this country.

One thousand guineas in prizes have been offered to exhibitors by Sir Herbert Raphael, Bart., M.P., in the following classes:—Nos. I. to VI. for Architects; No. VII. for Builders.

I. Detached House, to cost £500:—First prize, Gold Medal and £250; second prize, £100.

II. Detached Cottage, to cost £375:—First prize, Gold Medal and £200; second prize, £100.

III. The best Internally Fitted House or Cottage:—Prize of £50.

IV. Town Plan of Gidea Park:—First prize, £100; second prize, £50.

V. Garden Design for a House or Cottage:—First prize, £25; second prize, £10.

VI. Perspective Drawing, suitable for reproduction, of a House or Cottage entered for Competition:—First prize, £10; second prize, £5.

VII. For Excellence of Workmanship and Construction in the erection of a House or Cottage:—First prize, Gold Medal and £100; second prize, £50.

The Judges are Messrs. E. Guy Dawber [F.], Mervyn Macartney [F.], and H. V. Lanchester [F.].

The official catalogue, a handsome quarto volume of 150 pages, contains full descriptive illustrations and plans of 140 houses and cottages now being built by the Exhibition, and will be sold at the popular price of one shilling.

A series of Conferences on Architecture, Town Plans, Technical and Constructional Building Work, Housing, &c., will take place during the Exhibition.

Victoria and Albert Museum.

The Department of Architecture and Sculpture has recently acquired two important examples of early French Gothic art, which are now on view in Room 8, immediately to the right of the main entrance. One of these, a cluster of five detached grey marble shafts with united bases and capitals of stone, is said to have come from Villemer, a little village between Fontainebleau and Nemours, where it appears to have stood at the corner of a small cloister; the boldly cut foliage and grotesque heads on the capitals are of a very early type, recalling the similar work on the North door of Chartres and the West door of Notre-Dame at Paris in the first half of the thirteenth century. The other is a beautiful early fourteenth century statue in sandstone of the Virgin and Child, said to have come from Ecouen; the type is a traditional Parisian one, and the treatment of figure and drapery is closely akin to that in the admirable reliefs on the northern apsidal chapels of Notre-Dame, which were probably executed between 1296 and 1316 under the direction of Pierre de Chelles. The upper part of the body of the Child is unfortunately lost, but in spite of this the statue is a singularly charming example of the mediæval sculpture of the Ile-de-France at what is perhaps the most gracious point in its development.

Whitgift Hospital, Croydon.

The President of the Local Government Board has informed the Croydon Borough Council that the Board will withhold their approval from any scheme for a further widening of North End which will involve interference with the buildings of the Whitgift Hospital on the east side of the road. The Borough Council have agreed to suspend the matter for six months in the hope that an alternative scheme may be framed, and at a minimum of outlay, in connexion with the contemplated relief road from Thornton Heath through Waddon and Haling, to the west and south, and so to the main road near Purley.

An interesting exhibition illustrating local history was held last month in the Town Hall at Croydon. It included a number of prints and etchings relating to the archiepiscopal palace whose existing

remains are of a fragmentary nature, as well as several portraits of Archbishop Whitgift, one of which was discovered only this year in an Essex village library. The *Times* of the 14th March states that the Whitgift Preservation Committee, which has now good reason to hope for the success of its efforts to save the oft-threatened Hospital, is usefully turning its activity into other, though kindred, channels. It is, for instance, engaged in collecting and arranging in a chamber over the porch of the parish church the various architectural fragments of the mediæval structure which were discarded in the rebuilding after the fire of 1867.

Election of Licentiate.

At the Council Meeting of the 20th March last the following candidates were elected Licentiates R.I.B.A., in accordance with the provisions of By-law 12:—

ABRAHAM : John William.
AGA : Burjor Sorabshaw Jamshedje (Bombay).
ALDER : John Samuel.
ALEXANDER : Samuel Grant (Inverness).
ALLEN : Frederick Albert.
ALLEN : Sydney (Chesterfield).
ANDREW : Frederic William (Manchester).
ANNAN : Robert.
ANONI : Arthur Frank (Liverpool).
APPLEYARD : Henry Milnthrope (Liverpool).
ASCROFT : Henzell (Bolton).
AYLWIN : Reginald Francis Guy (Sevenoaks).
BAILEY : Alfred George (Bournemouth).
BAILY : Harold.
BAINES : William Henry (Radlett).
BALL : Edward Charles (Manchester).
BALLANTINE : John (Glasgow).
BANKS : Thomas Moffatt (Westmorland).
BANKS : Clifford Saunders (Croydon).
BARCLAY : Arthur James (Ontario).
BARGMAN : Frederick (Dorking).
BARKER : Percy Douglas (Maidstone).
BARKER : Walter Clement (Halifax).
BARLOW : Walter (Bolton).
BARNETT : Richard Reginald (Wimbledon).
BARRETT : Herbert Stanley (Gerrard's Cross).
BATTIE : Charles Albert (Woking).
BECKWITH : Henry Langton (Liverpool).
BELL : William (Aberfeldy).
BELL : Thomas Frederick (Liverpool).
BENISON : Henry Spencer (Dorking).
BENTON : James Edwin (Sheffield).
BERRY : Philip Roland.
BEVERIDGE : David Alston (Liverpool).
BINNS : Joseph (Leeds).
BIRD : Ernest Earle.
BLAKEY : Richard Palin (Canada).
BLANC : Louis.
BLANGY : Louis Alfred.
BLEASDALE : Frank (Manchester).
BODEN : Hubert (Hull).
BOOTH : Percy (Manchester).
BOUGATSOS : Christos C. (Cairo).
BOWDEN : Ernest Edward (Banstead).
BOWLES : Charles William (Sevenoaks).
BRIGGS : John.
BROOKS : John Sidney (St. Albans).
BROWN : David Morton (Kilmarnock).
BROWN : John (Edinburgh).

- BROWN : William (Motherwell).
 BUNCH : Arthur Charles (Winchester).
 BURKINSHAW : John Francis.
 BURNET : W. Hodgson.
 BURNS : James (Blackpool).
 BURRELL : John George (Durham).
 BUTLER : E. (Birmingham).
 BYRON : George Frederick.
 CANTRELL : William Reyner (Ashton-under-Lyne).
 CARTER : William Morris (York).
 CASH : George (Derby).
 CATTERMOLLE : Frederick William (Norbury).
 CAUDWELL : Arthur Cyril.
 CHENNELL : Ernest William (Portsmouth).
 CHENOY : Phirozshaw Ardeshir (Bombay).
 CHIPPENDALE : Benjamin (Yorks).
 CLARKSON : Edward Stanley.
 CLAYTON : John (Blackburn).
 CLELAND : John Stockwin (Pretoria).
 COBURN : George Scott (Newcastle-on-Tyne).
 COCKERELL : Albert Edgar.
 COCKRELL : Thomas (Bedford).
 COE : Joseph Arthur (Manchester).
 COGSWELL : Arthur Edward (Portsmouth).
 COGSWELL : John Henry (Portsmouth).
 COLE : Andrew George (South Woodford).
 COLE : Frederick George.
 COLLINGS : Harry (Coalville).
 CONWAY : Edward John (Andover).
 COOPER : Herbert Francis Thomas (Purley).
 COOPER : Thomas Edwin George (Simla).
 COPP : Walter Frederick (Castleford).
 COWAN : Charles Edward (Ontario).
 COWMAN : Alfred (York).
 CRICKMER : Courtenay Melville (Letchworth).
 CRONE : John George (Newcastle-on-Tyne).
 CROUCH : J. (Birmingham).
 CUMMINGS : Vivian John.
 DALL : John (Edinburgh).
 DAVIES : Arthur (Manchester).
 DAVIES : E. B. (Birmingham).
 DAVIS : W. J. (Birmingham).
 DAWSON : Harold (Regina).
 DAWSON : Walter Cecil (Beckenham).
 DEACON : Basil Charlton (Luton).
 DEAKIN : Frederick Montague (Beckenham).
 DINGLE : John Martin (South Shields).
 DIXON : Herbert Selwyn (North Shields).
 DIXON : Montague Evans Darley (Chislehurst).
 DIXON : Robert (Barnsley).
 DOLMAN : Edward Joseph (Gloucester).
 DONALD : Peter Rosby (Newcastle-on-Tyne).
 DOWTON : William Leonard (Broadstairs).
 DREWITT : Frederick George (Birkenhead).
 DROWER : John Buckland (Woking).
 DRYDEN : Frederick Marshall (Newcastle-on-Tyne).
 DUKE : Albert Frederick.
 DUKES : William Battley.
 DUSSAULT : L. L. (Birmingham).
 EARL : Henry Terry.
 EAST : Harry Edward.
 EATON : Sydney Edmund (Ashton-under-Lyne).
 EDDISON : Henry (Grimsby).
 EDWARDS : Charles Henry (Cape Town).
 EKINS : Leonard Gray (Newcastle-on-Tyne).
 ELLERSHAW : T. (Birmingham).
 ELLIS : Edward Miller (Enfield).
 ELVES : Robert Gervase (Victoria, B.C.).
 EWAN : Charles (Glasgow).
 EWAN : Robert, Jun. (Glasgow).
 FAGG : Arthur Hadley.
 FAGG : William George (Cape Town).
 FARROW : John Wilford Hilbert (Cape Colony).
 FAWCKNER : A. Percy (Newport).
 FEATHERSTONE : Henry Whitehead (Newcastle-on-Tyne).
 FEILD : Bertram Kennard (Reigate).
 FERGUSON : John (York).
 FERRIER : Claude Waterlow.
 FISHER : Thomas Exley (Burley-in-Wharfedale).
 FOLLETT : Joshua James (Sutton).
 FORD : Harry Wharton.
 FORD : Thomas William (Sunderland).
 FORGE : Frederick Lindus (South Woodford).
 FRANKISS : Charles.
 FRENCH : Sidney (Cambridge).
 FYFE : Arthur (Purley).
 GALLOWAY : William Gordon (Glasgow).
 GILBERTSON : William Percy (Preston).
 GILMAN : Ernest Frederick (Pontypridd).
 GLOVER : W. H. (New Zealand).
 GOLDSTRAW : Walter (Liverpool).
 GOODALL : Harry H. (Nottingham).
 GORDON : Harry.
 GORDON : Robert Clifford Turner.
 GRIFFITH : Gronwy Robert (Rhyl).
 GROVE : Howard Thomas (Sydney, N.S.W.).
 HAARER : Frank Edwin.
 HALL : Alfred George.
 HAMPSON : Neville (Liverpool).
 HANMAN : William Thomas.
 HANSON : James Walter (South Shields).
 HARBROOK : George Dudley (Hull).
 HARDY : Thomas Elson.
 HARRISON : E. G. (Birmingham).
 HART : Abraham (Wakefield).
 HARVIE : Robert (Lanarkshire).
 HASPIE : Edward (Hampton-on-Thames).
 HAVARD : R. Dare (Newport).
 HAWKES : Harry Campbell (Birmingham).
 HEATHCOFE : Alexander Thomson (Manchester).
 HELBRONNER : Pierre Michel (Montreal).
 HENNING : Walter Charles (Wimbledon).
 HIGHMOOR : Samuel George (York).
 HILL : Patrick Joseph (Johannesburg).
 HIRST : Arthur (Newcastle-on-Tyne).
 HOBSON : Florence Fulton (Ireland).
 HODDER : Eric Edwin (Croydon).
 BODGES : Alfred C.
 HOLBROOK : Alfred James (Nottingham).
 HOLBROOK : Alfred Ernest (Hanwell).
 HOLDGATE : Graham Hudson (Teddington).
 HOLT : Frank Bransbury (Cape Town).
 HOLTOM : E. G. (Stratford-on-Avon).
 HUNT : Archie Ainsworth (Bury St. Edmunds).
 INGLIS : John Elmsly.
 ISITT : George Henry (Hull).
 JAMES : Arthur (Leeds).
 JANE : William (Weston-super-Mare).
 JENKINS : Gilbert Henry.
 JOHNSTONE : John Rutherford (Troon, N.B.).
 JOHNSTONE : John Thomas (Bristol).
 JONES : Hugh G. (Montreal).
 KEECH : Edward William (Beckenham).
 KENT : George Nathaniel (East Ham).
 KERR : William (Glasgow).
 KILLBY : Ashley Scarlett.
 KIRBY : Frank Moore (Greenhithe).
 KIRBY : Samuel Richard (York).
 KIRK : Charles James.
 LANCASTER : John Fielding (Burnley).
 LANGBEIN : Oscar.
 LAZENBY : Henry Goodrick (Herne Hill).
 LEAD : Edwin Augustus (Wembley).
 LEE : William Winder (Darlington).
 LEVERTON : Walter John Hopkins (Balham).
 LEY : Algernon Sydney Richard (Frinton-on-Sea).
 LINDSAY : Alexander Ross (Edinburgh).

- LINGARD : Alfred (Balham).
 LITTLE : Owen Cary.
 LITTLEWOOD : Frank (Manchester).
 LOCKTON : Herbert William (Newark-on-Trent).
 LONG : H. W. (Calveley).
 LOVEDAY : William Taylor (Rugby).
 LUCAS : Frederick James.
 LUDLOW : Thomas William (Montreal).
 LUKE : Herbert Arthur (Swanley Village).
 MABSON : Walter West.
 McCARTHY : Thomas Ignatius (Coalville).
 McCLELLAND : William (Ayr).
 McCULLOCH : Henry Cox (Manchester).
 McGARVA : Gilbert (Shanghai).
 McGRATH : James P. (Londonderry).
 MAGGS : Leonard (Nottingham).
 MAJOR : Ernest Harry.
 MAPLEDEN : Charles William (Coulsdon).
 MARCHMENT : Wallace.
 MARSLAND : Money.
 MARTIN : F. W. (Birmingham).
 MARTINDALE : Alfred Thomas (Plymouth).
 MASEY : Frederick William (Bloemfontein).
 MATHER : Oliver Collin (Manchester).
 MAYLETT : William Allen (Worcester).
 MERCER : Francis Howard.
 MESSER : Arthur Albert (Woking).
 MESSERVY : Charles (Jersey).
 METSON : George.
 METTHAM : John Arthur (Grantham).
 MICHELL : John Deeble (Chiswick).
 MILL : Richard Arthur (Plymouth).
 MILLS : William (San Francisco).
 MONKMAN : Thomas (York).
 MONSON : Harry (Castle Hiel).
 MORLEY : John (Cambridge).
 MOSLEY : Wilfrid Rowland (Slough).
 MURRAY : Kenneth Lisle (Stafford).
 NEWELL : Leopold Monk (Liverpool).
 OAKLEY : Harold.
 OATLEY : Joseph George.
 OLIVER : William John (Wolverhampton).
 OVERMANN : Frederick Harnay (Manchester).
 PAGE : James (South Shields).
 PAINTER : Alfred Eaton (Wolverhampton).
 PARKIN : Robert Arthur (York).
 PARKINSON : Edgar Harrison (Bradford).
 PARSONS : O. P. (Birmingham).
 PAULIN : Arthur Cocks (Bexley).
 PAYNE : Ernest Henry.
 PEACOCK : David (Manchester).
 PEDDLE : James (Sydney, N.S.W.).
 PEMBERTON : Guy (Birmingham).
 PENTY : Arthur Joseph.
 PETT : Albert Edward.
 PHILLIPS : Arthur Maxwell.
 PHILLIPSON : Joseph Wilfrid Featherstone (Newcastle-on-Tyne).
 PIPE : Frederick Daniel (Ilford).
 PIPER : Stephen (Darlington).
 POLLARD : Ernest Arthur (York).
 POOLE : Albert Francis (Bournemouth).
 POOLE : Vivian Sydney Rees (Pretoria).
 POOLEY : George (Woking).
 POULTER : Briant Alfred (Camberley).
 POWELL : Robert Sidney.
 PRICHARD : Walter John (Abergavenny).
 PUNTIN : James Henry (Regina).
 QUEREE : Hedley Cecil (Jersey).
 QUILTER : Cecil Molyneux.
 QUINTON : Herbert (Oxford).
 REAVELEY : Albert (South Shields).
 REEVE : Albert Alexander.
 REID : John Ernest (York).
 RICH : Roland (Newcastle-upon-Tyne).
 RIDSDALE : Alfred Cyril (Northern Nigeria).
 RIMMER : Edward (Liverpool).
 ROBERTS : George Arthur (Sydney, N.S.W.).
 ROBERTSON : Robert.
 ROBINSON : Frank James (Bath).
 RODGER : J. W. (Cardiff).
 ROSS : William Harvey.
 ROWLANDS : John Edward (Liverpool).
 SADLER : Charles Ernest (Hampton-on-Thames).
 SANDBACH : Joseph Charles Howard (Blackburn).
 SANDERS : Ingaltion (Southampton).
 SANDY : Henry T. (Stafford).
 SARVIS : John (Woking).
 SAUNDERS : John (Newark-on-Trent).
 SAVAGE : R. (Birmingham).
 SCAPING : Herbert Charles (Grimsby).
 SCHOLEFIELD : Russell Scott (Crewe).
 SEDGER : George.
 SHERVEY : Albert Edward (Bournemouth).
 SHIRLEY : Walter Knight.
 SIDEY : John (Exeter).
 SIMPSON : Cecil John William (Shanghai).
 SIMPSON : William Begg.
 SINCLAIR : Thomas (Manitoba).
 SKIPWITH : Frank Peyton.
 SMITH : George Edwin (Southsea).
 SMITH : George Thow.
 SMITH : James Buchanan Pentland (Pretoria).
 SOUTAR : Archibald Stuart.
 SOUTAR : John Carrick Stuart.
 SPARKE : Albert (Wahroonga, New South Wales).
 SPRINGALL : William Thomas (Manchester).
 SPURGIN : Karl Branwhite (Newcastle-on-Tyne).
 SPURR : Willie Roland (Wakefield).
 STABLES : Jonathan (Ambleside).
 STAINER : Walter.
 STARK : James Rogers.
 STEEL : William (Sunderland).
 STEVENS : Edgar (Newcastle-on-Tyne).
 STEVENSON : Ernest Gabriel (Farningham).
 STEVENSON : James (Berwick-on-Tweed).
 STEWART : Hugh.
 STEWART : Harry Sinclair (Limpfield).
 STIENLET : Pascal Joseph (North Shields).
 STONE : Charles Sidney.
 SULLY : Henry (Nottingham).
 SUTHERLAND : George Angus (Wick).
 SWAN : J. A. (Birmingham).
 SWANWICK : Harry (Coalville).
 SYKES : Joseph (Casino, N.S. Wales).
 SYME : John Stuart (York).
 TANSLEY : John Beaumont (Purley).
 TATE : Edwin Ridsdale (York).
 TATHAM : Trevor John (Bromley).
 TAYLOR : Reginald Minton (Harrow-on-the-Hill).
 TAYLOR : Tom Hugh (Middlesbrough).
 TAYLOR : William Harry (Nottingham).
 TERRY : Edward Hardwick (Berkhamsted).
 THOMAS : Ernest James (Gosport).
 TOWNEND : Thomas (Rochdale).
 TRAVIS : Arthur (Manchester).
 VAUGHAN : Hugh (Stafford).
 WADDINGTON : Frederick Turner (Blackpool).
 WALDRAM : Percy John.
 WALKER : Charles (Newcastle-on-Tyne).
 WALL : W. Baptist (Sydney, N.S.W.).
 WARBURTON : Joseph (Beeston).
 WARDLE : Richard Samuel.
 WATSON : Alfred Edward (High Barnet).
 WATSON : William Pilkington (Winnipeg).
 WEBBER : Francis Sidney.
 WEIR : William (Winchmore Hill, N.).
 WENYON : George Harry (Dudley).

WEST : Charles.
 WHITE : John (Birmingham).
 WHYTE : James Balderston (Glasgow).
 WIGLEY : E. H. (Birmingham).
 WILKINSON : Stephen (Newcastle-upon-Tyne).
 WILLIAMS : Sidney (Cardiff).
 WILLIS : James Herbert (Constantinople).
 WILSON : Anthony (Derby).
 WILSON : Edmund Richardson (Invercargill, N. Zealand).
 WILSON : George Thomas (Black Hill, Co. Durham).
 WILSON : John Hardy (Nottingham).
 WINMILL : Charles Canning (Sidecup).
 WOODWARD : George Gilbert (Upminster).
 WOOTTON : Frank Ernest (Scarborough).
 WRIDE : James Barrington (Cardiff).
 YATES : Tom (Leigh).
 YOUNG : Arthur (Bradford).
 YOUNG : William (Bradford).

Architects' Benevolent Society.

The Annual General Meeting of this Society was held on the 11th April, 1911, Mr. Leonard Stokes, *President*, in the Chair. The Annual Report of the Council was adopted as follows:—

The Council, in submitting their sixty-first annual statement, have to report that the sum of £727 15s. has been distributed in eighty-six grants, while the further amount of £250 has been paid to the Society's pensioners, thus making the total sum expended in relief £977 15s.

Although thirteen new subscribers have been enrolled, the total amount received in subscriptions was below that of the previous year; the actual figures being £702 0s. 6d., as against £709 9s. 6d. received in 1909, without including the sums received for subscriptions in arrear or for those paid in advance. Among the new subscribers, the Council have the pleasure to mention the Manchester Society of Architects for £5 5s., while the Leicester and Leicestershire Society of Architects have increased their annual subscription to the same amount. The falling off in the total amount has been occasioned by the large number of subscriptions which remained unpaid at the end of the year, notwithstanding repeated applications. Many of these overdue amounts will no doubt yet be received; but the Council wish to point out that the consideration of deserving cases would be greatly facilitated if the general body of subscribers were to realise their responsibility with regard to prompter payment. Subscriptions are due on the 1st January.

The amount received in donations and bequests has fallen much below the average, being, for instance, £109 15s. as against £300 6s. 2d. received in 1910. As, however, a credit balance was carried over from the Capital Account (to which all donations and bequests are placed), an investment was made in the purchase of £200 Queensland 3 per cent. Inscribed Stock at a cost of £172 6s., while at the end of the year the sum of £128 0s. 2d. remained in hand.

Donations have been received from Mr. Leonard Stokes, £21; Sir William Emerson, £15; The

Merchant Taylors' Company, £10 10s.; Mr. Graham C. Awdry, £10; Sir A. Brumwell Thomas, £5 5s.; Mr. Walter Cave, £5 5s.; The Arts Lodge, No. 2751, £5 5s.; Mr. Victor A. Flower, £5 5s.; Sir Lawrence Alma-Tadema, £5; Mr. Archibald M. Dunn, £5, and many smaller amounts.

The Society during recent years has suffered from the death of many of its most generous supporters. The Council greatly regret to add that this number was increased last year by that of Mr. John T. Christopher. Mr. Christopher was not only a generous contributor to the Society, he also took, as a member of the Council on many occasions, an active interest in its administrative and philanthropic work, to the consideration of which he was always willing to devote his energy and time. The Council highly appreciate an intimation which they have received from the members of his family, through Mr. Freville Christopher, that they wish to contribute a hundred guineas to the Society as a tribute to his memory.

The following, being the five senior members, retire by rotation from the Council:—Mr. Benjamin Ingelow, Mr. Henry Lovegrove, Mr. Rowland Plumbe, Mr. William Woodward, and Mr. Arthur Ashbridge. To fill the vacancies caused by these retirements the Council have the pleasure to nominate: Mr. T. E. Colcutt, Mr. George Hubbard, F.S.A., Mr. E. B. Tanson, Mr. A. Saxon Snell, and Mr. W. L. Spiers.

The thanks of the Society are due to the Royal Institute of British Architects for office accommodation and to the staff of the Institute for their always helpful courtesy in any matter connected with the Society.

MINUTES. XII.

GENERAL MEETING (BUSINESS).

At the Twelfth General Meeting (Business) of the Session 1910-11, held Monday, 10th April 1911, at 8 p.m.—The President, Mr. Leonard Stokes, in the Chair; of those present the names of 45 Fellows (including 17 members of the Council), 65 Associates (including 2 members of the Council), 1 Hon. Associate, and 17 Licentiates entered in the attendance-book—the Minutes of the Special General Meeting held 20th March and of the Business General Meeting held 27th March, already printed in the JOURNAL, were taken as read and signed as correct.

The following Members and Licentiates attending for the first time since their election were formally admitted by the President, viz., Augustus E. Hughes, John W. Little, *Fellows*; Albert H. Ross, James B. F. Cowper, Ernest B. Glanfield, Edwin S. Hall, Francis H. Heppel, Claude V. Hodges, Percy K. Kipps, Kenneth W. Matheson, William S. Purchon, Cecil A. L. Sutton, Charles W. W. Thompson, *Associates*; Wilfred Bond, Ernest W. Collins, Bernard J. F. Cox, Henry H. G. Denvil, Daniel M. Franklin, Fred. Kempster, Frederick H. Mansford, Thomas W. Sharpe, William M. Weir, Thomas J. Young, *Licentiates*.

Mr. K. Gammell [4.] having called attention to the fact that the notice of the Meeting for that evening had only reached him at 10.15 a.m. on the 4th April, whereas, especially in view of the importance of the

matters to be considered, the full seven days' notice laid down in the By-law should have been given, the President expressed regret at the shortness of the notice, but explained that the By-law had been complied with, all the notices having been despatched to members seven clear days previous to the Meeting.

Mr. H. Hardwicke Langston [A.] pointed out that under the Supplementary Charter Licentiates were not entitled to be present or take part at any General Meeting in the transaction or discussion of business relating to the By-laws, etc., and having suggested that Licentiates present should withdraw, the sense of the Meeting was taken on the point and declared strongly in favour of their remaining, the President remarking that it was understood that they would neither discuss nor vote upon the questions to be brought before the Meeting.

Mr. K. Gammell [A.] formally protested against the presence of Licentiates.

The President, in accordance with notice, moved that the Meeting confirm the Resolution passed at the Special General Meeting of the 20th March authorising the Council to continue to elect Licentiates until the end of June 1912.

A proposition by Mr. W. H. Burt [A.], seconded by Mr. Herbert Shepherd [A.], that the Meeting proceed to the next business was put from the Chair, and negatived; and further discussion was ruled out of order, the President pointing out that it was open to Members who objected to the Resolution to vote against it.

The Resolution being put from the Chair, it was

RESOLVED, by a large majority, that this Meeting hereby confirms the Resolution passed at the Special General Meeting of the 20th March 1911—viz. "That under Clause 1 of the Supplemental Charter of 1908 the Council be authorised to continue to elect Licentiates of the Institute until the end of June 1912."

The following candidate was elected by show of hands, viz.,

As FELLOW.

WOOD: EDGAR [*Associate* 1885], Manchester.

The Secretary announced that Professor Charles H. Moore, late Director of the Fogg Art Museum, Harvard University, had been nominated for election as Hon. Associate.

The Business Meeting then terminated.

SPECIAL GENERAL MEETING.

At a Special General Meeting summoned by the Council under By-law 65, and held Monday, 10th April, at the conclusion of the Business Meeting above recorded, and similarly constituted, a statement was laid before the Meeting by the Council with reference to the proposed Bill for the Registration of Architects and to the future of the Society of Architects. This statement was sent out to all members as a private and confidential document [see *Supplement*, JOURNAL, 1st April]. The general Principles of the Bill, as stated in this notice, were as follows:—

General Principles of a Bill for the Registration of Architects.

After a suitable Preamble—

"... and whereas architecture is of public importance, and it is in the public interest that architects entrusted with the design and supervision of buildings should be qualified persons of ability and repute, recognised by a competent representative architectural authority:

"May it therefore please your Majesty that it may be

enacted, and be it enacted by the King's most excellent Majesty, by and under the advice and consent of the Lords Spiritual and Temporal and Commons in this present Parliament assembled and by the authority of the same, as follows, that is to say:—

"1. The Architectural Registration Authority shall be and mean the Council of the R.I.B.A. with the addition of nominees of the Privy Council.

"2. The term Architect shall mean every person who is now or in the future shall be enrolled on the Register as a Fellow Associate or Licentiate of the Royal Institute of British Architects or an Architect Member of the Royal Academies of Arts of England, Ireland, or Scotland.

"3. Every Architect in the United Kingdom, Colonies or Dominions shall be entitled to be entered on the Register as soon as he is elected to one of the classes of Fellows Associates or Licentiates in manner provided by the Royal Charters, or as a Member of the Royal Academies of Arts of England, Ireland, or Scotland.

"4. After 1912, except as provided in Clause 7 hereof, no person shall be permitted to practise for hire or reward in designing a building, and certifying payments in respect of the erection thereof, unless he is an Architect within the definition of this Act.

"5. An Architect, unless he be a salaried official, shall be entitled to be remunerated for his services according to a scale of fees and charges to be approved from time to time by His Majesty's Secretary of State for the Home Department.

"6. From and after a date which shall be five years after the passing of the Act, every County or Borough Council and Corporation of a City or Borough, Rural or Urban Council, Board of Guardians, Highway Board, School Board, Bench of Magistrates, and any other public Board, Committee or Trust elected, delegated or appointed by the public, and acting in an administrative, executive, or fiduciary position, who shall hereafter erect or shall alter the exterior of any building facing any road or open space at a cost exceeding £1,000 out of funds supplied or provided by public grants, rates or other assessments, shall employ and appoint an Architect as herein defined to design, under the instructions of the employers, and to supervise the erection or alteration of the said building, and to certify any payments to be made in respect thereof. Provided that the employer shall have power for sufficient cause to dismiss the Architect and from time to time appoint another Architect in his place.

"7. In the case of bridges, railway or tramway stations, or similar buildings within the civil administrative limits of any city, borough, or village, which are primarily of an engineering character, they shall employ and appoint an Architect to collaborate with the engineer in the design and supervision of the façade or exterior of the said buildings.

"Provided always that this section shall not apply to the erection outside the aforesaid limits of any building by any Railway, Dock, Gas, Water, Electric, or other Company of any factory, shed, workshop or other similar building for the carrying out of which it is usual to employ an Engineer appointed by the said Company.

"8. Nothing contained in this Act shall apply to the prejudice of any person who previous to the passing of this Act shall have been engaged in practice in designing or superintending buildings. Nor shall it affect the function and practice of any Engineer as such except as in Clause 6."

The details of the scheme arranged by the Council in consultation with the Council of the Society of Architects by which the latter body would be wound up and its members admitted into the Institute, appear

in the confidential statement sent to members, but in view of the fact that these details are still under the consideration of the Society of Architects, they are not made public in these Minutes.

The President, having referred to the purpose of the Meeting as set out in the notice paper, read a statement describing the steps taken by the Institute in pursuance of the policy agreed upon at the Meeting of the 4th March, 1907, the ultimate object of which was the promotion of a Bill in Parliament providing for the statutory recognition of qualified as distinguished from unqualified architects.

Having briefly reviewed the general principles of the Registration Bill proposed by the Council, and having referred to the scheme for enrolling the members of the Society of Architects, the President formally moved the adoption of the proposals as printed on the notice-paper [see *Supplement, JOURNAL*, 1st April].

A motion by Mr. Bernard Dicksee [F.], seconded by Mr. J. Nixon Horsfield [A.], that the whole matter be referred back for further consideration was negatived.

Motions by Mr. W. R. Davidge [A.], seconded by Mr. Bernard Dicksee [F.], that clauses 2 and 3 be referred back were similarly negatived.

The various clauses as printed on the notice-paper being put to the Meeting separately were discussed and carried by large majorities.

The President having stated that note had been taken of the various suggestions made during the discussion and that they should receive the careful consideration of the Council, the clauses setting out the general principles of the Bill were put *en bloc* and carried.

A resolution for the adjournment of the debate, moved by Mr. K. Gammell [A.] and seconded by Mr. W. H. Burt [A.], was negatived—30 voting for, 41 against.

The proposals relating to the Society of Architects as printed on the notice-paper were then put to the Meeting *en bloc* and carried—61 voting for, 39 against.

Finally, the original motion was put from the Chair, and it was

RESOLVED, that the Royal Institute of British Architects, in a Special General Meeting summoned in accordance with the provisions of the Charter and By-laws, hereby expresses its approval of the proposals laid before it by the Council in the statement with reference to the general principles of the Registration Bill and to the proposals relating to the Society of Architects.

It was further

RESOLVED, that the Royal Institute of British Architects, in a Special General Meeting summoned in accordance with the provisions of the Charter and By-laws, hereby resolves that the following amendments to the By-laws be adopted, and that the Council be authorised to obtain for them the approval of His Majesty's Privy Council:—

By-law 27, line 1: The words "forty-four" to be substituted for the words "forty-two."

By-law 27, line 37: The following words to be added—" (/) Two Fellows or Associates of the Royal Institute as representatives of the former Society of Architects."

By-law 32, line 3: After the words "Associate Member of Council" the following words to be added: "The representation of the former Society of Architects on the Council of the Royal Institute shall cease on and after the date of the passing into law of a Bill for the Registration of Architects promoted by the Royal Institute."

The proceedings then closed and the Meeting separated at 10.30 p.m.

ALLIED SOCIETIES.

The Liverpool Architectural Society (Incorporated). The 63rd Annual General Meeting of this Society was held on Monday the 3rd April. Mr. Arnold Thornely [F.] was in the chair and gave a short address on general matters affecting the Society. The report states:—The present Membership of the Society consists of 53 Fellows and 73 Associates, a total of 126. The R.I.B.A. having sought the assistance of the Society in drawing the attention of the local profession to the new scheme for the admission of architects as Licentiates of the Institute, a meeting was held on the 12th December last at the Society's Rooms, Harrington Street, to which all known architects in the district were invited. Mr. George Hubbard [F.] and Mr. A. W. S. Cross [F.P.] attended on behalf of the Institute and explained the objects that the Institute had in view. A similar meeting, held at Rhyl on 13th December, was attended by the President and Hon. Secretary.—The proposal to cut away the wall at the south end of St. George's Hall in order to prepare a site for the erection of a memorial of the late King Edward has met with the opposition of the Council, who have petitioned the Memorial Committee and also the Finance Committee of the City Council with respect thereto, pointing out that in their opinion no statue can be erected in that position without injury to the composition of the Hall and danger to the beauty and dignity of the memorial, and suggesting that a less dangerous and more suitable site be found elsewhere.—The R.I.B.A. has approved and published a new form of Regulations of Architectural Competitions. The new Regulations embody several of the suggestions put forward by this and the Manchester Society, but the Council thought it right to protest against the members of the Allied Societies being regarded as bound by the stringent terms of the Regulations unless and until the Regulations had been submitted to and approved by them. The Institute, in reply, regretted the misunderstanding, but submitted that, as the wording of the Regulations was considered sufficiently elastic to meet reasonable modification, it was hoped the Society would support the Regulations as published. The Council decided not to press their objections further.—A National Conference on Details of Practical Town Planning Administration, under the auspices of the National Advisory Town Planning Committee, was held in Liverpool on 23rd and 24th February last. The Council appointed Mr. Arnold Thornely and Mr. E. Percy Hinde to attend the Conference as representatives of the Society.

The following are the office-bearers for the ensuing Session:—President, Arnold Thornely [F.]; Vice-Presidents, E. P. Hinde [A.], C. H. Reilly, M.A. [A.]; Hon. Secretaries, Gilbert Fraser [A.], Ernest C. Aldridge; Unofficial Members of Council: Fellows, W. Glen Dobie [A.], J. Dod, T. E. Eccles [F.], G. H. Grayson, M.A. [A.], L. Hobson [A.], P. C. Thicknesse [F.], W. E. Willink, M.A. [F.]; Associates, L. P. Abercrombie, F. E. G. Badger; Hon. Auditors, John Woolfall [F.], M. Honan [A.].

Erratum.—Minutes, Business Meeting, 27th March, p. 390: For Chaundler: James Herbert read CARTER: GEORGE RALPH [S. 1908], Leicester.

